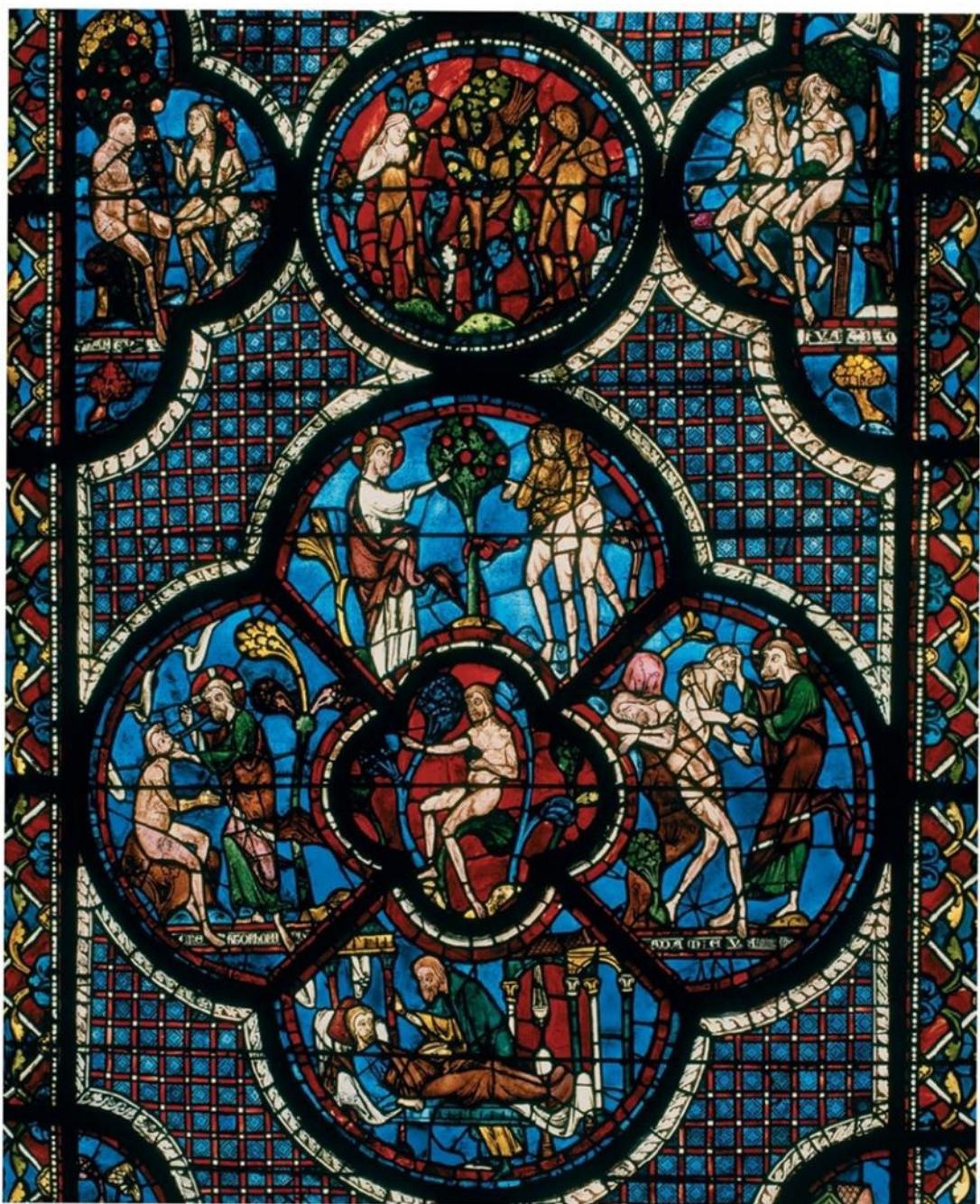


Gothic Art of the Twelfth and Thirteenth Centuries



17-1 • SCENES FROM GENESIS

Detail of the Good Samaritan Window, south aisle of nave, Cathedral of Notre-Dame, Chartres, France. c. 1200–1210. Stained and painted glass.

Gothic Art of the Twelfth and Thirteenth Centuries

The Gothic style—originating in the powerful monasteries of the Paris region—dominated much of European art and architecture for 400 years. By the mid twelfth century, advances in building technology, increasing financial resources, and new intellectual and spiritual aspirations led to the development of a new art and architecture that expressed the religious and political values of monastic communities. Soon bishops and rulers, as well as abbots, vied to build the largest and most elaborate churches. Just as residents of twentieth-century American cities raced to erect higher and higher skyscrapers, so too the patrons of western Europe competed during the Middle Ages in the building of cathedrals and churches with ever-taller naves and towers, diaphanous walls of glowing glass, and breathtakingly airy interiors that seemed to open in all directions.

The light captured in stained-glass windows created luminous pictures that must have captivated a faithful population whose everyday existence included little color, outside the glories of the natural world. And the light that passed through these windows transformed interior spaces into a many-colored haze. Truly, Gothic churches became the glorious jeweled houses of God, evocations of the heavenly Jerusalem. They were also glowing manifestations of Christian doctrine, and invitations to faithful living, encouraging

worshipers to follow in the footsteps of the saints whose lives were frequently featured in the windows of Gothic churches. Stained glass soon became the major medium of monumental painting.

This detail from the Good Samaritan Window at Chartres Cathedral (**FIG. 17-1**), created in the early years of the thirteenth century, well into the development of French Gothic architecture, includes scenes from Genesis, the first book of the Bible. The window portrays God's creation of Adam and Eve, and continues with their subsequent temptation, fall into sin, and expulsion from the paradise of the Garden of Eden to lead a life of work and woe. Adam and Eve's story is used here to interpret the meaning of the parable of the Good Samaritan for medieval viewers, reminding them that Christ saves them from the original sin of Adam and Eve just as the Good Samaritan saves the injured and abused traveler (see **FIG. 17-10**). The stained-glass windows of Gothic cathedrals were more than glowing walls activated by color and light; they were also luminous sermons, preached with pictures rather than with words. These radiant pictures were directed at a diverse audience of worshippers, drawn from a broad spectrum of medieval society, who derived multiple meanings from gloriously complicated works of art.

LEARN ABOUT IT

- 17.1** Investigate the ideas, events, and technical innovations that led to the development of Gothic architecture in France.
- 17.2** Understand how artists communicated complex theological ideas, moralizing stories, and socio-political concerns, in stained glass, sculpture, and illustrated books.

- 17.3** Analyze the relationship between the Franciscan ideals of empathy and the emotional appeals of sacred narrative painting and sculpture in Italy.
- 17.4** Explore and characterize English and German Gothic art and architecture in relation to French prototypes.

THE EMERGENCE OF THE GOTHIC STYLE

In the middle of the twelfth century, a distinctive new architecture known today as Gothic emerged in the Île-de-France, the French royal domain around Paris (MAP 17-1). The appearance there of a new style and technique of building coincided with the emergence of the monarchy as a powerful centralizing force. Within 100 years, an estimated 2,700 Gothic churches, shimmering with stained glass and encrusted with sculpture, were built in the Île-de-France region alone.

Advances in building technology allowed progressively larger windows and ever loftier vaults supported by more and more streamlined skeletal exterior buttressing. Soon, the Gothic style spread throughout western Europe, gradually displacing Romanesque forms while taking on regional characteristics inspired by them. Gothic prevailed until about 1400, lingering even longer in some regions. It was adapted to all types of structures,

including town halls and residences, as well as Christian churches and synagogues.

The term “Gothic” was popularized by the sixteenth-century Italian artist and historian Giorgio Vasari, who disparagingly attributed the by-then-old-fashioned style to the Goths, Germanic invaders who had “destroyed” the Classical civilization of the Roman Empire that Vasari preferred. In its own day the Gothic style was simply called “modern art” or the “French style.”

THE RISE OF URBAN AND INTELLECTUAL LIFE

The Gothic period was an era of both communal achievement and social change. Although Europe remained rural, towns gained increasing prominence. They became important centers of artistic patronage, fostering strong communal identity by public projects and ceremonies. Intellectual life was also stimulated by the interaction of so many people living side by side. Universities in Bologna, Padua, Paris, Cambridge, and Oxford supplanted monastic



MAP 17-1 • EUROPE IN THE GOTHIC ERA

The color changes on this map chart the gradual expansion of territory ruled by the king of France during the period when Gothic was developing as a modern French style.

ART AND ITS CONTEXTS | Abbot Suger on the Value of Art in Monasteries

Suger, who masterminded the reconstruction of the abbey church at Saint-Denis while he was its abbot (1122–1151), weighed in on the twelfth-century monastic debate concerning the appropriateness of elaborate art in monasteries (see “St. Bernard and Theophilus,” page 470) both through the magnificence of the new church he built and by the way he described and discussed the project in the account he wrote of his administration of the abbey.

These are his comments on the bronze doors (destroyed in 1794):

Bronze casters having been summoned and sculptors chosen, we set up the main doors on which are represented the Passion of the Saviour and His Resurrection, or rather Ascension, with great cost and much expenditure for their gilding as was fitting for the noble porch...

The verses on the door are these:

Whoever thou art, if thou seekest to extol the glory of these doors,
Marvel not at the gold and the expense but at the craftsmanship
of the work,

Bright is the noble work; but being nobly bright, the work
Should lighten the minds, so that they may travel, through the true
lights,

To the True Light where Christ is the true door,
In what manner it be inherent in this world the golden door
defines:

The dull mind rises to truth through that which is material
And, in seeing this light, is resurrected from its former subversion.

On the lintel, just under the large figure of Christ at the Last Judgment on the tympanum, Suger had inscribed:

Receive, O stern Judge, the prayers of Thy Suger; grant that I be
mercifully numbered among Thy own sheep.

(Translations from Panofsky, pp. 47, 49)

 **Read** the documents related to Abbot Suger on myartslab.com

and cathedral schools as centers of learning. Brilliant teachers like Peter Abelard (1079–1142) drew crowds of students, and in the thirteenth century an Italian theologian, Thomas Aquinas (1225–1274), made Paris the intellectual center of Europe.

A system of reasoned analysis known as scholasticism emerged from these universities, intent on reconciling Christian theology with Classical philosophy. Scholastic thinkers used a question-and-answer method of argument and arranged their ideas into logical outlines. Thomas Aquinas, the foremost Scholastic, applied Aristotelian logic to comprehend religion’s supernatural aspects, setting up the foundation on which Catholic thought rests to this day. Some have seen a relationship between the development of these new ways of thinking and the geometrical order that permeates the design of Gothic cathedrals, as well as with the new interest in describing the appearance of the natural world in sculpture and painting.

THE AGE OF CATHEDRALS

Urban cathedrals, the seats of the ruling bishops, superseded rural monasteries as centers of religious culture and patronage. So many cathedrals were rebuilt between 1150 and 1400—often to replace earlier churches destroyed in the fires that were an unfortunate byproduct of population growth and housing density within cities—that some have dubbed the period the “Age of Cathedrals.” Cathedral precincts functioned almost as towns within towns—containing a palace for the bishop, housing for the clergy, and workshops for the multitude of artists and laborers necessary to support building campaigns. These gigantic churches

certainly dominated their urban surroundings. But even if their grandeur inspired admiration, their enormous expense and some bishops’ intrusive displays of power inspired resentment, even urban rioting.

GOTHIC ART IN FRANCE

The development and initial flowering of the Gothic style in France took place against the backdrop of the growing power of the Capetian monarchy. Louis VII (r. 1137–1180) and Philip Augustus (r. 1180–1223) consolidated royal authority in the Île-de-France and began to exert more control over powerful nobles in other regions. Louis VII’s queen, Eleanor of Aquitaine, brought southwestern France into the royal domain, but when their marriage was annulled, Eleanor reclaimed her lands and married Henry Plantagenet—count of Anjou, duke of Normandy—who became King Henry II of England. The resulting tangle of conflicting claims kept France and England at odds for centuries.

As French kings continued to consolidate royal authority and to increase their domains and privileges, they also sparked a building boom with the growing centralization of their government in Paris, which developed from a small provincial town into a thriving urban center beginning in the middle of the twelfth century. Concentrated architectural activity in the capital may have provided the impetus—or perhaps simply the opportunity—for the developments in architectural technology and the new ways of planning and thinking about buildings that ultimately led to the birth of a new style.

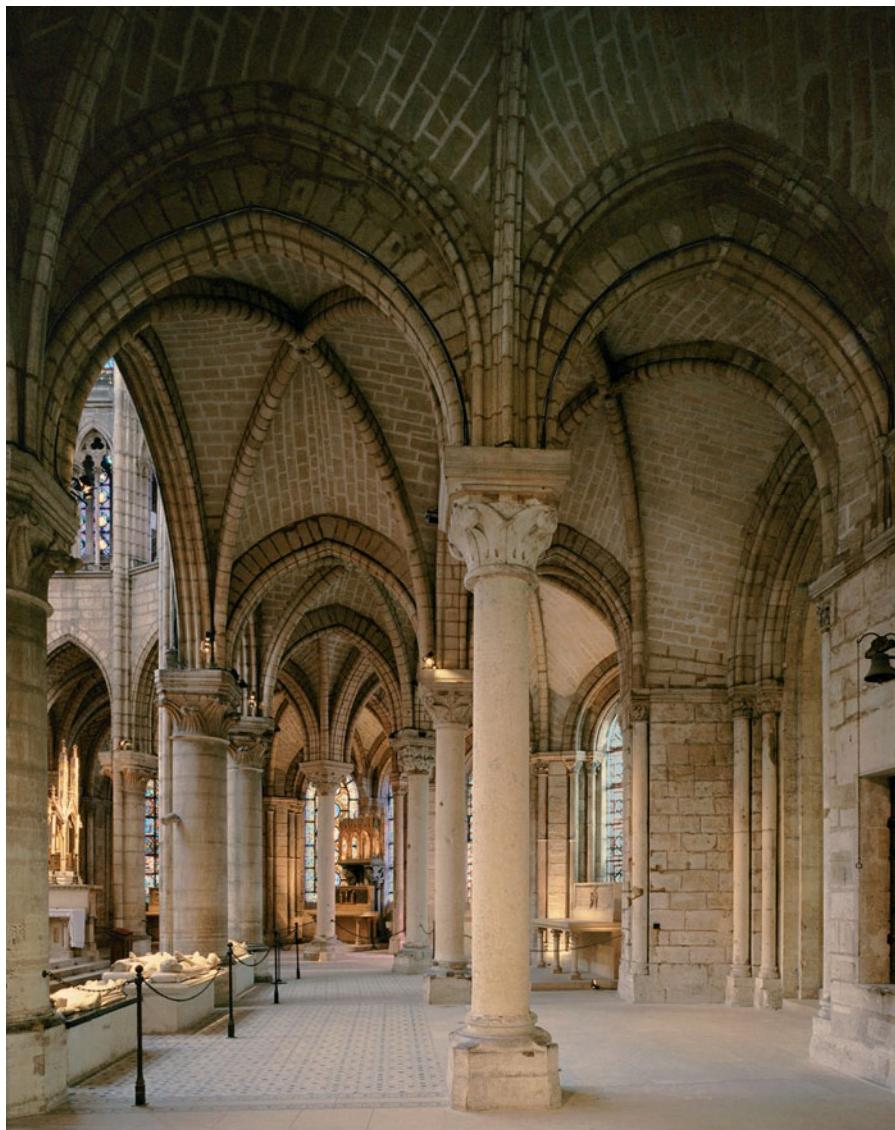
THE BIRTH OF GOTHIC AT THE ABBEY CHURCH OF SAINT-DENIS

Many consider the church of the Benedictine abbey of Saint-Denis, just north of Paris, to be the first Gothic building. This monastery had been founded in the fifth century over the tomb of St. Denis, the Early Christian martyr who had been sent from Rome to convert the local pagan population, becoming the first bishop of Paris. Early on, the abbey developed special royal significance. It housed tombs of the kings of France, the regalia of the French crown, and the relics of St. Denis, patron saint of France.

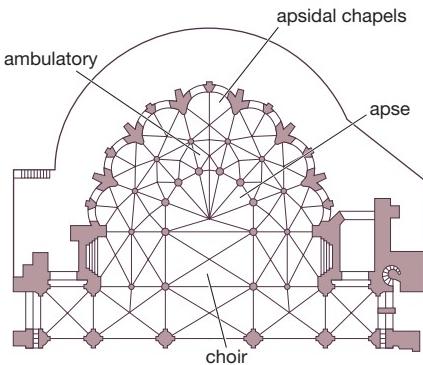
Construction began in the 1130s of a new church that was to replace the early medieval church at the abbey, under the supervision of Abbot Suger (abbot 1122–1151). In a written account of his administration of the abbey, Suger discusses the building of the church, a rare firsthand chronicle and justification of a medieval building program. Suger prized magnificence, precious materials, and especially fine workmanship (see “Abbot Suger on the Value of Art in Monasteries,” page 497). He invited an international team of masons, sculptors, metalworkers, and glass painters, making this building site a major center of artistic exchange. Such a massive undertaking was extraordinarily expensive. The abbey received substantial annual revenues from the town’s inhabitants, and Suger was not above forging documents to increase the abbey’s landholdings, which constituted its principal source of income.

Suger began building c. 1135, with a new west façade and narthex attached to the old church, but it was in the new choir—completed in three years and three months between July

14, 1140 and its consecration on June 11, 1144—where the fully formed Gothic architectural style may first have appeared. In his account of the reconstruction, Suger argues that the older building was inadequate to accommodate the crowds of pilgrims who arrived on feast days to venerate the body of St. Denis, and too modest to express the importance of the saint himself. In working with builders to conceive a radically new church design, he turned for inspiration to texts that were attributed erroneously to a follower of St. Paul named Dionysius (the Greek form of Denis), who considered radiant light a physical manifestation of God. Since through the centuries, this Pseudo-Dionysius also became



17-2 • PLAN OF THE CHOIR (A) AND VIEW OF AMBULATORY AND APSE CHAPELS (B) OF THE ABBEY CHURCH OF SAINT-DENIS
France. 1140–1144.

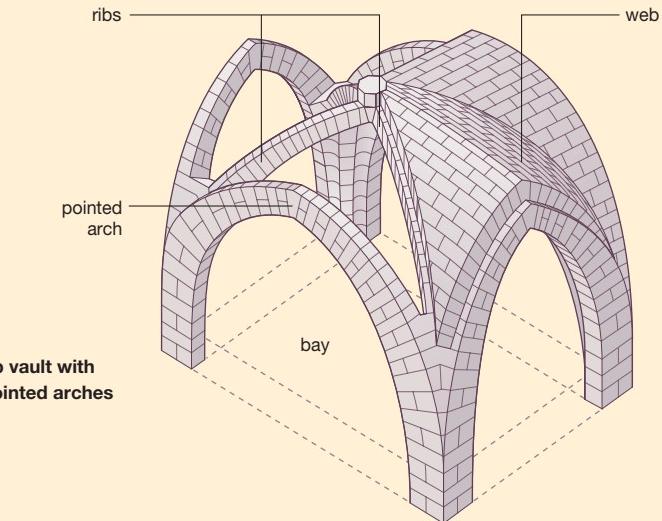


Envisioning the completion of the abbey church with a transept, and presumably also a nave, Abbot Suger had the following inscription placed in the church to commemorate the 1144 dedication of the choir: “Once the new rear part is joined to the part in front, the church shines with its middle part brightened. For bright is that which is brightly coupled with the bright, and bright is the noble edifice which is pervaded by the new light.” (Panofsky, p. 51).

ELEMENTS OF ARCHITECTURE | Rib Vaulting

An important innovation of Romanesque and Gothic builders was **rib vaulting**. Rib vaults are a form of groin vault (see “Roman Vaulting,” page 187), in which the diagonal ridges (groins) rest on and are covered by curved moldings called ribs. After the walls and piers of the building reached the desired height, timber scaffolding to support these masonry ribs was constructed. When the mortar of the ribs was set, the web of the vault was then laid on forms built on the ribs themselves. After all the temporary forms were removed, the ribs may have provided strength at the intersections of the webbing to channel the vaults’ thrust outward and downward to the foundations; they certainly add decorative interest. In short, ribs formed the “skeleton” of the vault; the webbing, a lighter masonry “skin.” In Late Gothic buildings, additional decorative ribs give vaults a lacelike appearance.

 **Watch** an architectural simulation about rib vaulting on myartslab.com



identified with the martyred Denis whose body was venerated at the abbey, Suger was adapting what he believed was the patron saint’s concept of divine luminosity in designing the new abbey church with walls composed essentially of stained-glass windows. In inscriptions he composed for the bronze doors (now lost), he was specific about the motivations for the church’s new architectural style: “being nobly bright, the work should lighten the minds, so that they may travel, through the true lights, to the True Light where Christ is the true door” (Panofsky, p. 49).

The **PLAN OF THE CHOIR** (FIG. 17-2A) retains key features of the Romanesque pilgrimage plan (see FIG. 16-4A), with a semi-circular apse surrounded by an ambulatory, around which radiate seven chapels of uniform size. And the structural elements of the choir had already appeared in Romanesque buildings, including pointed arches, ribbed groin vaults, and external buttressing to relieve stress on the walls. The dramatic achievement of Suger’s builders was the coordinated use of these features to create an architectural whole that emphasized open, flowing space, enclosed by nonload-bearing walls of glowing stained glass (FIG. 17-2B). In Suger’s words, the church becomes “a circular string of chapels by virtue of which the whole would shine with the wonderful and uninterrupted light of most luminous windows, pervading the interior beauty” (Panofsky, p. 101). And since Suger saw the contemplation of light as a means of illuminating the soul and uniting it with God, he was providing his monks with an environment especially conducive to their primary vocation of prayer and meditation.

The revolutionary stained-glass windows of Suger’s Saint-Denis were almost lost in the wake of the French Revolution, when this royal abbey represented everything the new leaders were intent on suppressing. Thanks to an enterprising antiquarian named Alexandre Lenoir, however, the twelfth-century windows, though

removed from their architectural setting, were saved from destruction. During the nineteenth century, some stained glass returned to the abbey, but many panels are now in museums. One of the best-preserved—from a window that narrated Jesus’ childhood—portrays **THE FLIGHT INTO EGYPT** (FIG. 17-3). The crisp elegance of the delineation of faces, foliage, and drapery—painted with vitreous enamel on the vibrantly colored pieces of glass that make up the panel (see “Stained-Glass Windows,” page 501)—is almost as clear today as it was when the windows were new. One unusual detail—the Virgin reaching to pick a date from a palm tree that has bent down at the infant Jesus’ command to accommodate her hungry grasp—is based on an apocryphal Gospel that was not included in the canonical Christian scriptures but remained a popular source for twelfth-century artists.

Louis VII and Eleanor of Aquitaine attended the consecration of the new choir in June 1144, along with a constellation of secular and sacred dignitaries. Since the bishops and archbishops of France were assembled at the consecration—celebrating Mass simultaneously at altars throughout the choir and crypt—they had the opportunity to experience firsthand this new Gothic style of building. The history of French architecture over the next few centuries indicates that they were quite impressed.

GOTHIC CATHEDRALS

The abbey church of Saint-Denis became the prototype for a new architecture of space and light based on a highly adaptable skeletal framework that supported rib vaulting on the points of slender piers—rather than along massive Romanesque walls—reinforced by external buttress systems. It initiated a period of competitive experimentation in France that resulted in ever-larger churches—principally cathedrals—enclosing increasingly taller interior spaces, walled with ever-greater expanses of stained glass.

17-3 • THE FLIGHT INTO EGYPT

Detail of the Incarnation (Infancy of Christ) Window, axial choir chapel, abbey church of Saint-Denis. c. 1140–1144. The Glencairn Museum, Bryn Athyn, Pennsylvania.



THE CATHEDRAL OF NOTRE-DAME AT CHARTRES

The new Gothic conceptions of space and wall, and the structural techniques that made them possible, were developed further at Chartres. The great cathedral dominates this town southwest of Paris and, for many people, is a near-perfect embodiment of the Gothic style in stone and glass. Constructed in several stages beginning in the mid twelfth century and extending into the mid thirteenth, with additions such as the north spire as late as the sixteenth century, Chartres Cathedral reflects the transition from an experimental twelfth-century architecture to a mature thirteenth-century style.

Chartres was the site of a pre-Christian virgin-goddess cult, and later, dedicated to the Virgin Mary, it became one of the oldest and most important Christian shrines in France. Its main treasure was a piece of linen believed to have been worn by the Virgin Mary when she gave birth to Jesus. This relic was a gift from the

Byzantine empress Irene to Charlemagne, whose grandson Charles the Bald donated it to Chartres in 876. It was kept below the high altar in a huge basement crypt. The healing powers attributed to the cloth made Chartres a major pilgrimage destination, especially as the cult of the Virgin grew in popularity in the twelfth and thirteenth centuries. Its association with important market fairs—especially cloth markets—held at Chartres on the feast days of the Virgin put the textile relic at the intersection of local prestige and the local economy, increasing the income of the cathedral not only through pilgrimage but also through tax revenue it received from the markets.

The **WEST FAÇADE** of Chartres (FIG. 17-4) preserves an early sculptural program created within a decade of the reconstruction of Saint-Denis. Surrounding these three doors—the so-called Royal Portal, used not by the general public but only for important ceremonial entrances of the bishop and his retinue—sculpted

TECHNIQUE | Stained-Glass Windows

The “wonderful and uninterrupted light” that Suger sought in the reconstruction of the choir of Saint-Denis in the 1140s was provided by stained-glass artists that—as he tells us—he called in from many nations to create glowing walls for the radiating chapels, perhaps the clerestory as well. As a result of their exquisite work, this influential building program not only constituted a new architectural style; it catapulted what had been a minor curiosity among pictorial techniques into the major medium of monumental European painting. For several centuries, stained glass would be integral to architectural design, not decoration added subsequently to a completed building. Windows were produced at the same time as masons were building walls and carving capitals and moldings.

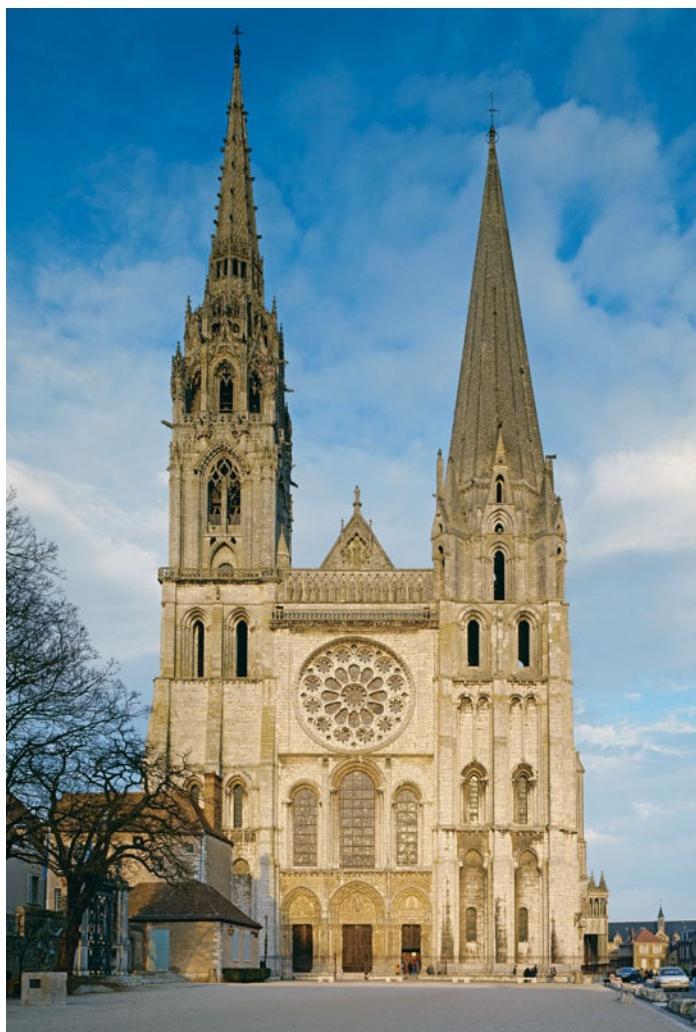
Our knowledge about the medieval art of stained glass is based on a precious twelfth-century text—*De Diversis Artibus* (*On Divers Arts*)—written by a German monk who called himself Theophilus Presbyter (see “St. Bernard and Theophilus,” page 470). In fact, the basic procedures of producing a stained-glass window have changed little since the Middle Ages. It is not a lost art, but it is a complex and costly process. The glass itself was made by bringing sand and ash to the molten state under intense heat, and “staining” it with color through the addition of metallic oxides. This molten material was then blown and flattened into sheets.

Using a **cartoon** (full-scale drawing) painted on a whitewashed board as a guide, the glass painter would cut from these sheets the individual shapes of color that would make up a figural scene or ornamental passage. This was done with a hot iron that would crack the glass into a rough approximation that could be refined by chipping away at the edges carefully with an iron tool—a process called **grozing**—to achieve the precise shape needed in the composition.

The artists used a vitreous paint (made, Theophilus tells us, of iron filings and ground glass suspended in wine or urine) at full strength to block light and delineate features such as facial expressions or drapery folds. It could also be diluted to create modeling washes. Once painted, the pieces of glass would be fired in a kiln to fuse the painting with the glass surface. Only then did the artists assemble these shapes of color—like pieces of a complex compositional puzzle—with strips of lead (called **cames**), and subsequently mount a series of these individual panels on an iron framework within the architectural opening to form an ensemble we call a stained-glass window. Lead was used in the assembly process because it was strong enough to hold the glass pieces together but flexible enough to bend around their complex shapes and—perhaps more critically—to absorb the impact from gusts of wind and prevent the glass itself from cracking under pressure.

figures calmly and comfortably fill their architectural settings. On the central tympanum, Christ is enthroned in majesty, returning at the end of time surrounded by the four evangelists (FIG. 17-5). Although imposing, he seems more serene and more human than in the hieratic and stylized portrayal of the same subject at Moissac (see FIG. 16-21). The apostles, organized into four groups of three fill the lintel, and the 24 elders of the Apocalypse line the archivolts.

The right portal is dedicated to the Incarnation (God’s first earthly appearance), highlighting the role of Mary in the early life of Christ, from the Annunciation to the Presentation in the Temple. On the left portal is the Ascension (the Incarnate God’s return from earth to heaven). Jesus floats heavenward in a cloud, supported by angels. Running across all three portals, historiated capitals, on the top of the jambs just underneath the level of the lintels, depict Jesus’ life on Earth in a series of small, lively narrative scenes.



17-4 • WEST FAÇADE, CHARTRES CATHEDRAL (CATHÉDRALE DE NOTRE-DAME)

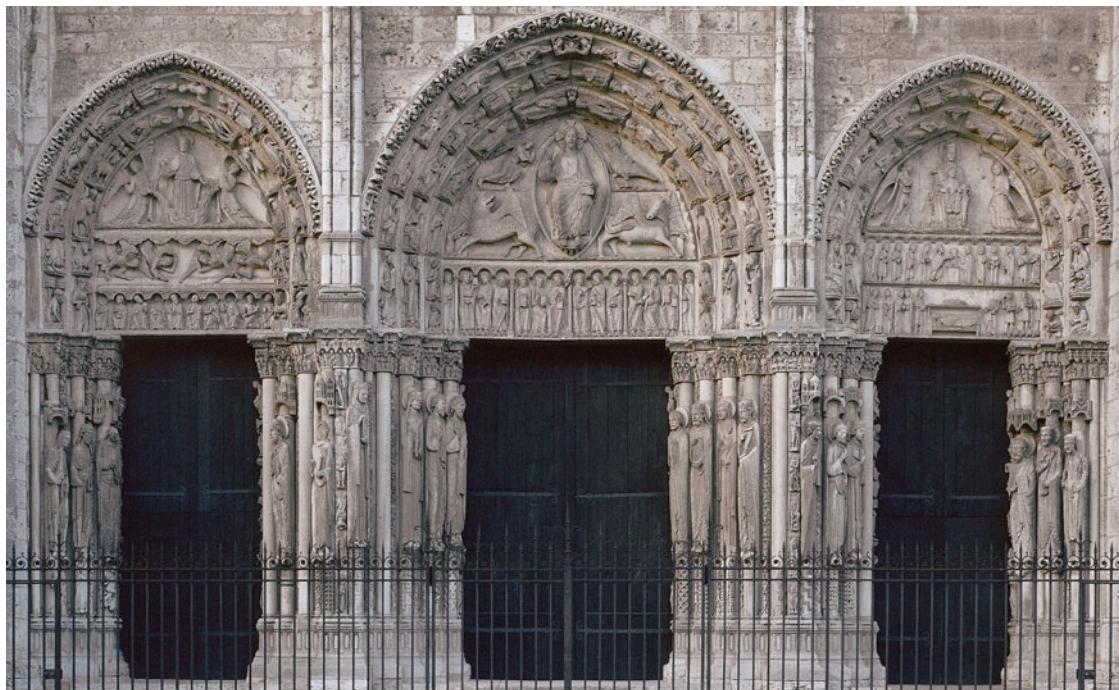
France. West façade begun c. 1134; cathedral rebuilt after a fire in 1194; building continued to 1260; north spire 1507–1513.

 Explore the architectural panoramas of Chartres Cathedral on myartslab.com

**17-5 • ROYAL
PORTAL, WEST
FAÇADE, CHARTRES
CATHEDRAL**
c. 1145–1155.



Read the document related to the building of Chartres Cathedral on myartslab.com



Flanking all three openings on the jambs are serenely calm column statues (**FIG. 17-6**)—kings, queens, and prophets from the Hebrew Bible, evocations of Christ’s royal and spiritual ancestry, as well as a reminder of the close ties between the Church and the French royal house. The prominence of kings and queens here is what has given the Royal Portal its name. The elegantly elongated proportions and linear, but lifelike, drapery of these column statues echo the cylindrical shafts behind them. Their meticulously carved, idealized heads radiate a sense of beatified calm. In fact, tranquility and order prevail in the overall design as well as in the individual components of this portal, a striking contrast to the dynamic configurations and energized figures on the portals of Romanesque churches.

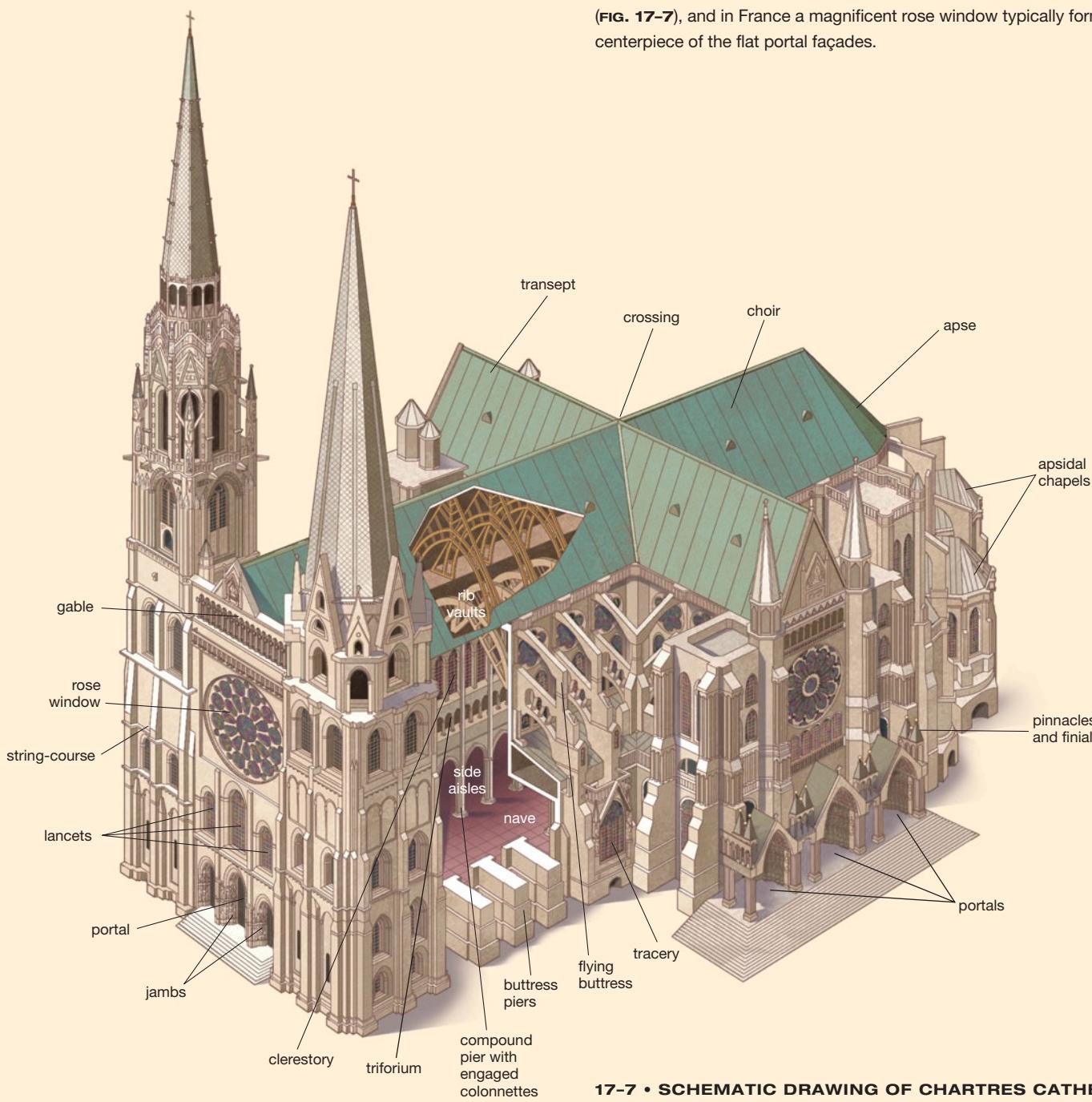


**17-6 • ROYAL PORTAL, WEST
FAÇADE, CHARTRES CATHEDRAL**
Detail of prophets and ancestors of Christ
(kings and queens of Judea), right side,
central portal. c. 1145–1155.

ELEMENTS OF ARCHITECTURE | The Gothic Church

Most large Gothic churches in western Europe were built on the Latin cross plan, with a projecting transept marking the transition from nave to choir, an arrangement that derives ultimately from the fourth-century Constantinian basilica of Old St. Peter's (see FIG. 7-13). The main entrance portal was generally on the west, with the choir and its apse on the east. A western narthex could precede the entrance to the nave and side aisles. An ambulatory with radiating chapels circled the apse and facilitated the movement of worshipers through the church. Many Gothic churches have a three-story elevation, with a triforium sandwiched between the nave arcade and a glazed clerestory. Rib vaulting usually

covered all spaces. **Flying buttresses** helped support the soaring nave vaults by transferring their outward thrust over the aisles to massive, free-standing, upright external buttresses. Church walls were decorated inside and out with arcades of round or pointed arches, engaged columns and colonnettes, an applied filigree of **tracery**, and horizontal moldings called **stringcourses**. The pitched roofs above the vaults—necessary to evacuate rainwater from the building—were supported by wooden frameworks. A spire or crossing tower above the junction of the transept and nave was usually planned, though often never finished. Portal façades were also customarily marked by high, flanking towers or gabled porches ornamented with **pinnacles** and finials. Architectural sculpture proliferated on each portal's tympanum, archivolts, and jambs (FIG. 17-7), and in France a magnificent rose window typically formed the centerpiece of the flat portal façades.



17-7 • SCHEMATIC DRAWING OF CHARTRES CATHEDRAL

Master masons oversaw all aspects of church construction in the Middle Ages, from design and structural engineering to construction and decoration. The master mason at Chartres coordinated the work of roughly 400 people scattered, with their equipment and supplies, across many locations, from distant stone quarries to high scaffolding. It has been estimated that this workforce set in place some 200 blocks of stone each day.

Funding shortages and technical delays, such as the need to let mortar harden for three to six months, made construction sporadic, so master masons and their crews moved constantly from job to job, with several masters and many teams of masons often contributing to the construction of a single building. Fewer than 100 master builders are estimated to have been responsible for all the major architectural projects around Paris during the century-long building boom there, some of them working on parts of as many as 40 churches. This was dangerous work. Masons were always at risk of injury, which could cut

short a career in its prime. King Louis IX of France actually provided sick pay to a mason injured in the construction of Royaumont Abbey in 1234, but not all workers were this lucky. Master mason William of Sens, who supervised construction at Canterbury Cathedral, fell from a scaffold. His grave injuries forced him to return to France in 1178 because of his inability to work. Evidence suggests that some medieval contracts had pension arrangements or provisions that took potential injury or illness into account, but some did not.

Today, the names of more than 3,000 master masons are known to us, and the close study of differences in construction techniques often discloses the participation of specific masters. Master masons gained in prestige during the thirteenth century as they increasingly differentiated themselves from the laborers they supervised. In some cases their names were prominently inscribed in the labyrinths on cathedral floors. From the thirteenth century on, in what was then an exceptional honor, masters were buried, along with patrons and bishops, in the cathedrals they built.

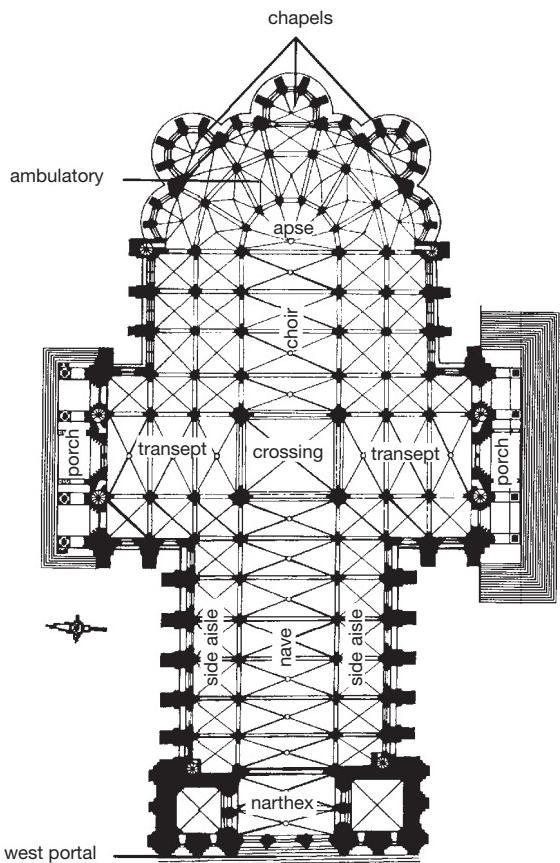


The bulk of Chartres Cathedral was constructed after a fire in 1194 destroyed an earlier Romanesque church but spared the Royal Portal, the windows above it, and the crypt with its precious relics. A papal representative convinced reluctant local church officials to rebuild. He argued that the Virgin had permitted the fire because she wanted a new and more beautiful church to be built in her honor. Between 1194 and about 1260 that new cathedral was built (see “The Gothic Church,” page 503).

Such a project required vast resources—money, raw materials, and skilled labor (see “Master Masons,” above). A contemporary painting shows a building site with the **MASONS AT WORK** (FIG. 17-8). Carpenters have built scaffolds, platforms, and a lifting machine. Master stonecutters measure and cut the stones; workers carry and hoist the blocks by hand or with a lifting wheel. Thousands of stones had to be cut accurately and placed carefully. Here a laborer carries mortar up a ladder to men working on the top of the wall, where the lifting wheel delivers cut stones. To fund this work,

17-8 • MASONS AT WORK

Detail of a miniature from a Picture Bible made in Paris. 1240s. The Morgan Library and Museum, New York.
MS. M638, fol. 3r



bishops and cathedral officials usually pledged all or part of their incomes for three to five, even ten years. Royal and aristocratic patrons joined in the effort. In an ingenious scheme that seems very modern, the churchmen at Chartres solicited contributions by sending the cathedral relics, including the Virgin's tunic, on tour as far away as England.

As the new structure rose higher during the 1220s, the work grew more costly and funds dwindled. But when the bishop and the cathedral clergy tried to make up the deficit by raising taxes, the townspeople drove them into exile for four years. This action in Chartres was not unique; people often opposed the building of cathedrals because of the burden of new taxes. The economic privileges claimed by the Church for the cathedral sparked intermittent uprisings by townspeople and the local nobility throughout the thirteenth century.

Building on the principles pioneered at Saint-Denis—a glass-filled masonry skeleton enclosing a large open space—the masons at Chartres erected a church over 45 feet wide with vaults that soar approximately 120 feet above the floor. As at Saint-Denis, the plan is rooted in the Romanesque pilgrimage plan, but with a significantly enlarged sanctuary occupying a full third of the building (FIG. 17-9A). The Chartres builders codified what were to become the typical Gothic structural devices: pointed arches and ribbed groin vaults rising from compound piers over rectangular bays. The vaults were supported externally by the recently developed flying buttress system (see FIG. 17-7) in which gracefully arched exterior supports countered the lateral thrust of the nave vault and transferred its weight outward, over the side aisles, where it is resolved into and supported by a buttressing pier, rising from the ground. Flying buttresses permitted larger and more luminous clerestory windows, nearly equal in height to the nave arcade (FIG. 17-9B). Paired **lancets** (tall openings with pointed tops), surmounted by small circular **rose windows**, are created in a technique known as **plate tracery**—holes are cut into the stone wall and nearly half the wall surface is filled with stained glass. The band between the clerestory and nave arcade was now occupied by a **triforium** (arcaded wall passageway) rather than a tall gallery.

17-9 • PLAN (A) AND INTERIOR LOOKING EAST (B), CHARTRES CATHEDRAL
1194–c. 1220.



Chartres is distinctive among French Gothic buildings in that most of its stained-glass windows have survived. Stained glass is an enormously expensive and complicated medium of painting, but its effect on the senses and emotions made the effort worthwhile for medieval patrons and builders. By 1260, glass painters had installed about 22,000 square feet of stained glass in 176 windows (see “Stained-Glass Windows,” page 501). Most of the glass dates from between about 1200 and 1250, but a few earlier windows, from the 1150s—comparable in style to the windows of Suger’s Saint-Denis—survived the fire of 1194 and remain in the west wall above the Royal Portal.

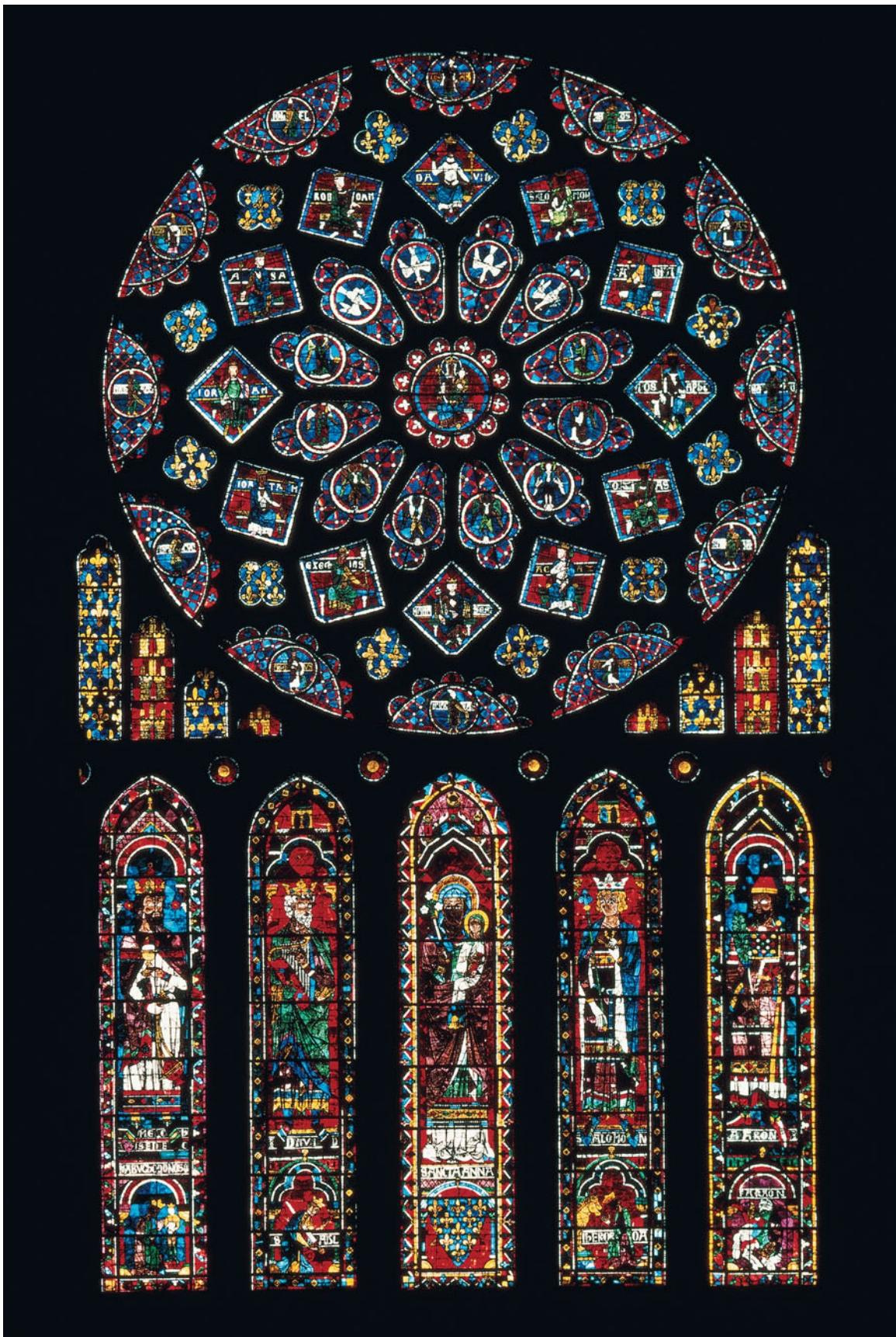
In the aisles and chapels, where the windows were low enough to be easily seen, there were elaborate multi-scene narratives, with small figures composed into individual episodes within the irregularly shaped compartments of windows designed as stacked medallions set against dense, multicolored fields of ornament. Art historians refer to these as cluster medallion windows. The **GOOD SAMARITAN WINDOW** of c. 1200–1210 in the south aisle of the nave is a typical example of the design (FIG. 17-10). Its learned allegory on sin and salvation also typifies the complexity of Gothic narrative art.

The principal subject is a parable Jesus told his followers to teach a moral truth (Luke 10:25–37). The protagonist is a traveling Samaritan who cares for a stranger, beaten, robbed, and left for dead by thieves on the side of a road. Jesus’ parable is an allegory for his imminent redemption of humanity’s sins, and within this window a story from Genesis is juxtaposed with the parable to underscore that association (see FIG. 17-1). Adam and Eve’s fall introduced sin into the world, but Christ (the Good Samaritan) rescues humanity (the traveler) from sin (the thieves) and ministers to them within the Church, just as the Good Samaritan takes the wounded traveler for refuge and healing to an inn (bottom scene, FIG. 17-1). Stylistically, these willowy, expressive figures avoid the classicizing stockiness in Wiligelmo’s folksy Romanesque rendering of the Genesis narrative at Modena (see FIG. 16-20). Instead they take the dancelike postures that will come to characterize Gothic figures as the style spreads across Europe in ensuing centuries.

In the clerestory windows, the Chartres glass-painters mainly used not multi-scene narratives, but large-scale single figures that could be seen at a distance because of their size, bold drawing, and strong colors. Iconic ensembles were easier to “read” in lofty openings more removed from viewers, such as the huge north transept **ROSE WINDOW** (over 42 feet in diameter) surmounting five lancets (FIG. 17-11), an ensemble which proclaims the royal and priestly heritage of Mary and Jesus, and through them of the Church itself. In the central lancet, St. Anne holds her

17-10 • GOOD SAMARITAN WINDOW

South aisle of nave, Chartres Cathedral. c. 1200–1210. Stained and painted glass.



17-11 • ROSE WINDOW AND LANCETS, NORTH TRANSEPT, CHARTRES CATHEDRAL
c. 1230-1235. Stained and painted glass.



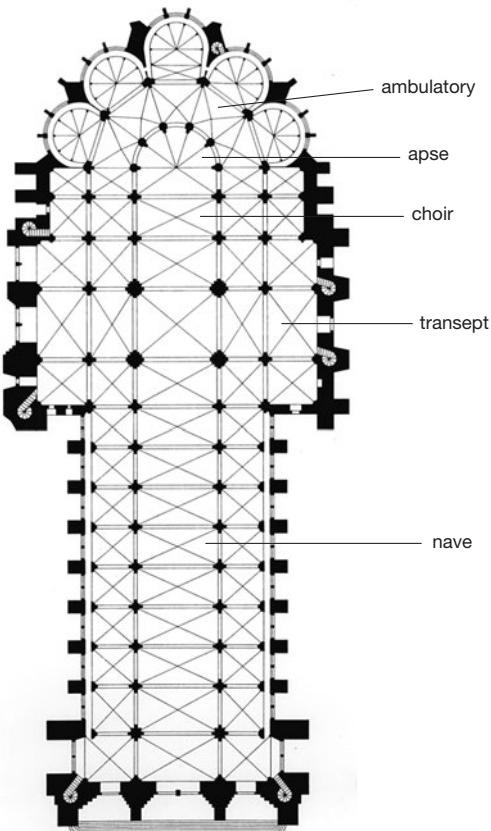
[View](#) the Closer Look for the rose window and lancets in the north transept of Chartres Cathedral on myartslab.com

infant daughter Mary, flanked left to right by statuesque figures of Hebrew Bible leaders Melchizedek, David, Solomon, and Aaron. Above, in the very center of the rose window itself, Mary and Jesus are enthroned, surrounded by a radiating array of doves, angels, and Hebrew Bible kings and prophets.

This vast wall of glass was a gift from the young King Louis IX (r. 1226–1270), perhaps arranged by his powerful mother, Queen Blanche of Castile (1188–1252), who ruled as regent (1226–1234) during Louis's minority. Royal heraldic emblems secure the window's association with the king. The arms of France—golden *fleurs-de-lis* on a blue ground—fill a prominent shield under St. Anne at the bottom of the central lancet. *Fleurs-de-lis* also appear in the graduated lancets bracketing the base of the rose window

and in a series of **quatrefoils** (four-lobed designs) within the rose itself. But also prominent is the Castilian device of golden castles on a red ground, a reference to the royal lineage of Louis's powerful mother. Light radiating from the deep blues and reds creates a hazy purple atmosphere in the soft light of the north side of the building. On a sunny day the masonry may seem to dissolve in color, but the bold theological and political messages of the rose window remain clear.

THE CATHEDRAL OF NOTRE-DAME IN REIMS Reims Cathedral, northeast of Paris in the region of Champagne, was the coronation church of the kings of France and, like Saint-Denis, had been a cultural and educational center since Carolin-



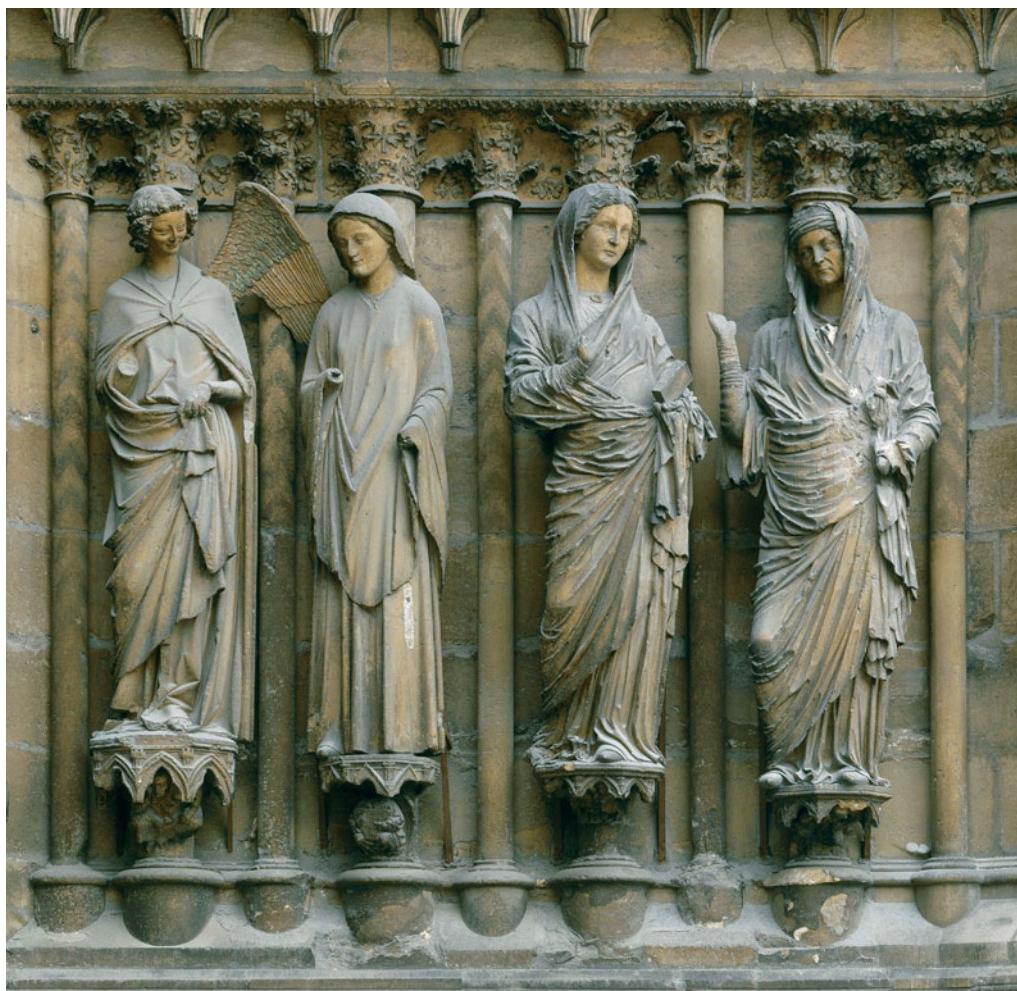
17-12 • PLAN OF CATHEDRAL OF
NOTRE-DAME, REIMS
France. Begun in 1211.

 **Explore** the architectural panoramas of Reims Cathedral on myartslab.com



17-13 • WEST FAÇADE, CATHEDRAL OF
NOTRE-DAME, REIMS

Rebuilding begun 1211; façade begun c. 1225; to the height of rose window by 1260; finished for the coronation of Philip the Fair in 1286; towers left unfinished 1311; additional work 1406–1428.



**17-14 • CENTRAL PORTAL,
RIGHT SIDE, WEST FAÇADE,
REIMS CATHEDRAL**
Annunciation (left pair: Mary [right]
c. 1240, angel [left] c. 1250) and
Visitation (right pair: Mary [left] and
Elizabeth [right] c. 1230).

gian times. When, in 1210, fire destroyed this historic building, the community at Reims began to erect a new Gothic structure, planned as a large basilica (FIG. 17-12) similar to the model set earlier at Chartres (see FIG. 17-9A), only at Reims priority is given to an extended nave rather than an expanded choir, perhaps a reference to the processional emphasis of the coronation ceremony. The cornerstone of the cathedral was laid in 1211, and work continued throughout the century. The expense of the project sparked such local opposition that twice in the 1230s revolts drove the archbishop and canons into exile. At Reims, five master masons directed the work on the cathedral over the course of a century—Jean d'Orbais, Jean le Loup, Gaucher de Reims, Bernard de Soissons, and Robert de Coucy.

The west front of the Cathedral of Reims is a magnificent ensemble, in which almost every square inch of stone surface seems encrusted with sculptural decoration (FIG. 17-13). Its tall gabled portals form a broad horizontal base and project forward to display an expanse of sculpture, while the tympana they enclose are filled with stained-glass windows rather than stone carvings. Their soaring peaks—the middle one reaching to the center of the dominating rose window—unify the façade vertically. In a departure from tradition, Mary rather than Christ is featured in the central portal, a reflection of the growing popularity of her cult. Christ crowns

her as queen of heaven in the central gable. The towers were later additions, as was the row of carved figures that runs from the base of one tower to the other above the rose window. This “gallery of kings” is the only strictly horizontal element of the façade.

The sheer quantity of sculpture envisioned for this elaborate cathedral front required the skills of many sculptors, working in an impressive variety of styles over several decades. Four figures from the right jamb of the **CENTRAL PORTAL** illustrate the rich stylistic diversity (FIG. 17-14). The pair on the right portrays the Visitation, in which Mary (left), pregnant with Jesus, visits her older cousin, Elizabeth (right), pregnant with St. John the Baptist. The sculptor of these figures, active in Reims about 1230–1235, drew heavily on ancient sources. Reims had been a major Roman city, and there were remaining Roman works at the disposal of medieval sculptors. The bulky bodies show the same solidity seen in Roman sculpture (see FIG. 6-14), and the women's full faces, wavy hair, and heavy mantles recall imperial portrait statuary, even in their use of the two imperial facial ideals of unblemished youth (Mary) and aged accomplishment (Elizabeth) (compare FIGS. 6-40, 6-41). The figures shift their weight to one leg in contrapposto as they turn toward each other in conversation.

The pair to the left of the Visitation enacts the Annunciation, in which the archangel Gabriel announces to Mary that she will



17-15 • INTERIOR LOOKING WEST,
REIMS CATHEDRAL

Begun 1211; nave c. 1220.

basis for what is called the International Gothic Style, fashionable across Europe well into the fifteenth century.

Inside the church (FIG. 17-15), the wall is designed, as at Chartres, as a three-story elevation with nave arcade and clerestory of equal height divided by the continuous arcade of a narrow triforium passageway. The designer at Reims gives a subtle emphasis to the center of each bay in the wall elevation, coordinating the central division of the clerestory into two lancets with a slightly enlarged colonnette at the middle of the triforium. This design feature was certainly noticed by one contemporary viewer, since it is (over)emphasized in the drawings Villard de Honnecourt made during a visit to Reims Cathedral c. 1230 (see FIG. 17-17). Villard also highlighted one of the principal innovations at Reims: the development of **bar tracery**, in which thin stone bars, called **mullions**, are inserted into an expansive opening in the wall to form a lacy framework for the stained glass (see rose window in FIG. 17-15). Bar tracery replaced the older plate tracery—still used at Chartres (see FIG. 17-11)—and made possible even larger areas of stained glass in relation to wall surface.

bear Jesus. This Mary's slight body, broad planes of simple drapery, restrained gesture, inward focus, and delicate features contrast markedly with the bold tangibility of the Mary in the Visitation next to her. She is clearly the work of a second sculptor. The archangel Gabriel (at the far left) represents a third artist, active at the middle of the century. This sculptor created tall, gracefully swaying figures with small, fine-featured heads, whose precious expressions, carefully crafted hairdos, and mannered poses of aristocratic refinement grew increasingly to characterize the figural arts in later Gothic sculpture and painting. These characteristics became the

A remarkable ensemble of sculpture and stained glass fills the interior west wall at Reims. A great rose window fills the clerestory level; a row of lancets illuminates the triforium; and a smaller rose window replaces the stone of the portal tympanum. The lower level is anchored visually by an expanse of sculpture covering the inner wall of the façade. Here ranks of carved prophets and royal ancestors represent moral guides for the newly crowned monarchs who faced them while processing down the elongated nave and out of the cathedral following the coronation ceremony as they began the job of ruling France.

ART AND ITS CONTEXTS | Villard de Honnecourt

One of the most fascinating and enigmatic works surviving from Gothic France is a set of 33 sheets of parchment covered with about 250 drawings in leadpoint and ink, signed by a man named Villard from the Picardy town of Honnecourt, and now bound into a book housed in the French National Library. Villard seems to have made these drawings in the 1220s and 1230s judging from the identifiable buildings that he recorded, during what seem to have been extensive travels, made for unknown reasons, mainly in France—where he recorded plans or individual details of the cathedrals of Cambrai, Chartres, Laon, and especially Reims—but also in Switzerland and Poland.

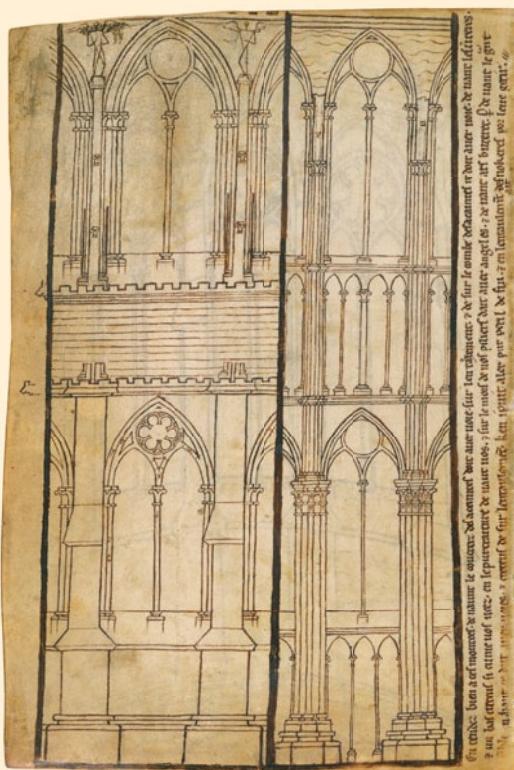
Villard seems simply to have drawn those things that interested him—animals, insects, human beings, church furnishings, buildings, and construction devices (**FIGS. 17-16, 17-17**). Although the majority

of his drawings have nothing to do with architecture, his renderings of aspects of Gothic buildings have received the most attention since the book was rediscovered in the mid nineteenth century, and led to a widespread belief that he was an architect or master mason. There is no evidence for this. In fact, the evidence we have argues against it, since the architectural drawings actually suggest the work of someone passionately interested in, but without a great deal of knowledge of, the structural systems and design priorities of Gothic builders. This in no way diminishes the value of this amazing document, which allows us rare access into the mind of a curious, well-traveled thirteenth-century amateur, who drew the things that caught his fancy in the extraordinary world around him.



17-16 • Villard de Honnecourt SHEET OF DRAWINGS WITH GEOMETRIC FIGURES
c. 1230. Ink on vellum, 9 $\frac{1}{4}$ " x 6" (23.5 x 15.2 cm).
Bibliothèque Nationale, Paris. MS. fr. 19093

This page, labeled “help in drawing figures according to the lessons taught by the art of geometry,” demonstrates how geometric configurations underlie the shapes of natural forms and the designs of architectural features. They seem to give insight into the design process of Gothic artists, but could they also represent the fertile doodlings of a passionate amateur?



17-17 • Villard de Honnecourt DRAWINGS OF THE INTERIOR AND EXTERIOR ELEVATION OF THE NAVE OF REIMS CATHEDRAL
c. 1230. Ink on vellum, 9 $\frac{1}{4}$ " x 6" (23.5 x 15.2 cm). Bibliothèque Nationale, Paris.
MS. fr. 19093

Scholars still debate whether Villard's drawings of Reims Cathedral—the church he documented most extensively, with five leaves showing views and two containing details—were made from observing the building itself, during construction, or copied from construction drawings that had been prepared to guide the work of the masons. But in either case, what Villard documents here are those aspects of Reims that distinguish it from other works of Gothic architecture, such as the use of bar tracery, the enlarged central colonnettes of the triforium, the broad bands of foliate carving on the pier capitals, or the statues of angels that perch on exterior buttresses. He seems to have grasped what it was that separated this building from the other cathedrals rising across France at this time.



Read the document related to Villard de Honnecourt on myartslab.com

A BROADER LOOK | The Sainte-Chapelle in Paris

In 1237, Baldwin II, Latin ruler of Constantinople—descendant of the crusaders who had snatched the Byzantine capital from Emperor Alexius III Angelus in 1204—was in Paris, offering to sell the relic of Christ's Crown of Thorns to his cousin, King Louis IX of France. The relic was at that time hocked in Venice, securing a loan to the cash-poor Baldwin, who had decided, rather than redeeming it, to sell it to the highest bidder. Louis purchased the relic in 1239, and on August 18, when the newly acquired treasure arrived at the edge of Paris, the humble king, barefoot, carried it through the streets of his capital to the royal palace. Soon after its arrival, plans were under way to construct a glorious new palace building to house it—the Sainte-Chapelle, completed for its ceremonial consecration on April 26, 1248. In the 1244 charter establishing services in the Sainte-Chapelle, Pope Innocent IV claimed that Christ had crowned Louis with his own crown, strong confirmation for Louis's own sense of the sacred underpinnings of his kingship.

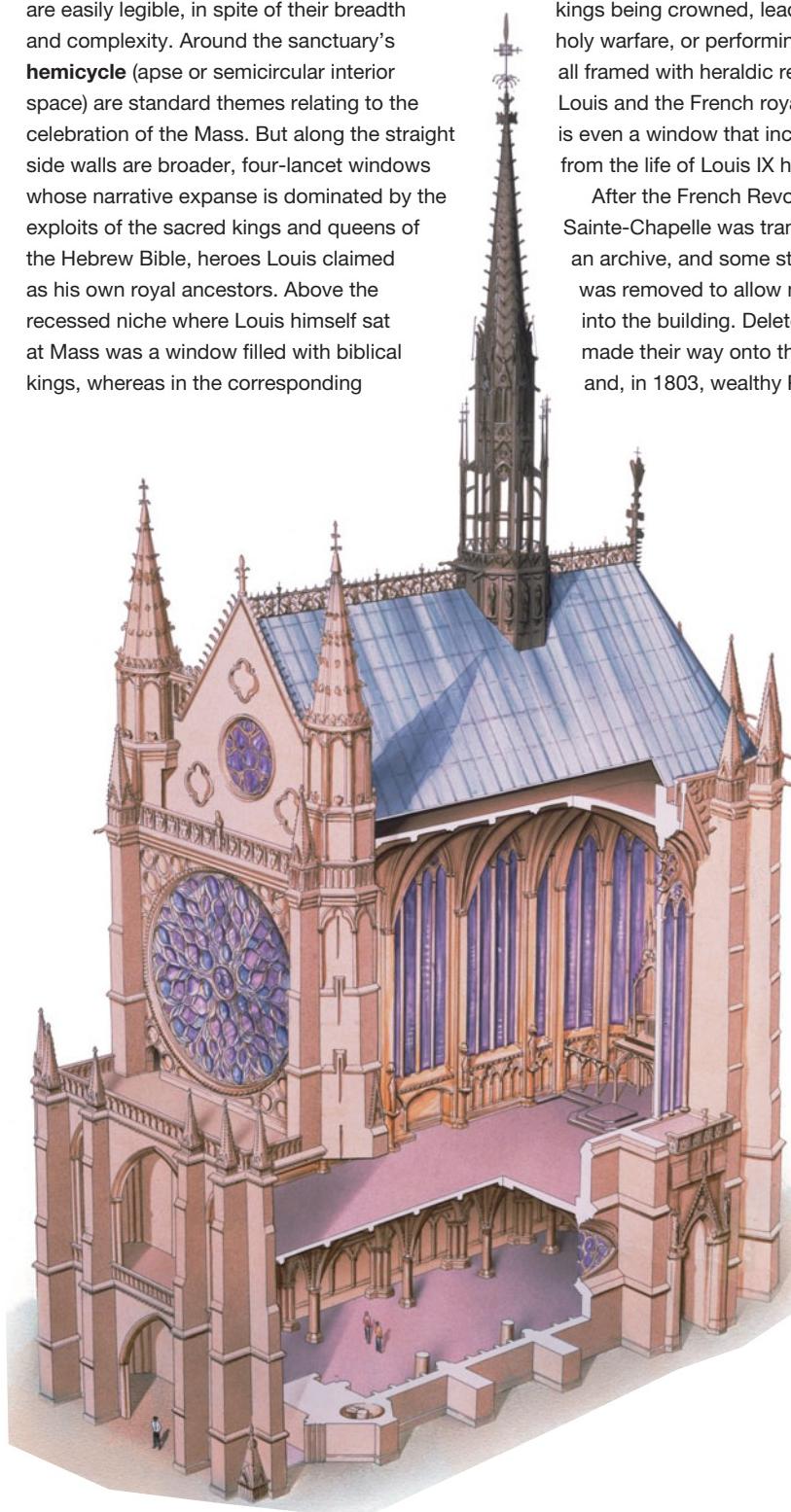
The Sainte-Chapelle is an extraordinary manifestation of the Gothic style. The two-story building (**FIG. 17-18**)—there is both a lower and an upper liturgical space—is large for a chapel, and though it is now swallowed up into modern Paris, when it was built it was one of the tallest and most elaborately decorated buildings in the capital. The upper chapel is a completely open interior space surrounded by walls composed almost entirely of stained glass (**FIG. 17-19**), presenting viewers with a glittering, multicolored expanse. Not only the king and his court experienced this chapel; members of the public came to venerate and celebrate the relic, as well as to receive the indulgences offered to pious visitors. The Sainte-Chapelle resembles a reliquary made of painted stone and glass instead of gold and gems, turned inside out so that we experience it from within.

But this arresting visual impression is only part of the story.

The stained-glass windows present extensive narrative cycles related to the special function of this chapel. Since they are painted in a bold, energetic style, the stories are easily legible, in spite of their breadth and complexity. Around the sanctuary's **hemicycle** (apse or semicircular interior space) are standard themes relating to the celebration of the Mass. But along the straight side walls are broader, four-lancet windows whose narrative expanse is dominated by the exploits of the sacred kings and queens of the Hebrew Bible, heroes Louis claimed as his own royal ancestors. Above the recessed niche where Louis himself sat at Mass was a window filled with biblical kings, whereas in the corresponding

niche on the other side of the chapel, his mother, Queen Blanche of Castile, and his wife, Queen Marguerite of Provence, sat under windows devoted to the lives of Judith and Esther, alternatively appropriate role models for medieval queens. Everywhere we look we see kings being crowned, leading soldiers into holy warfare, or performing royal duties, all framed with heraldic references to Louis and the French royal house. There is even a window that includes scenes from the life of Louis IX himself.

After the French Revolution, the Sainte-Chapelle was transformed into an archive, and some stained glass was removed to allow more light into the building. Deleted panels made their way onto the art market, and, in 1803, wealthy Philadelphia



17-18 • SCHEMATIC DRAWING OF THE SAINTE-CHAPELLE

Paris. 1239–1248.

merchant William Powell bought three medallions from the Judith Window during a European tour, returning home to add them to his collection, the first in America to concentrate on medieval art. One portrays the armies of Holofernes crossing the Euphrates River (FIG. 17-20). A compact crowd of equestrian warriors to the right conforms to a traditional system of representing crowds as a measured, overlapping mass of essentially identical figures, but the warrior at the rear of the battalion breaks the pattern, turning to acknowledge a knight behind him. The foreshortened rump of this soldier's horse projects out into our space, as if he were marching from our real world into the fictive world of the window—an avant-garde touch from a major artist working in the progressive climate of the mid-thirteenth-century Parisian art world.

17-19 • UPPER CHAPEL INTERIOR,
THE SAINTE-CHAPELLE
Paris. 1239–1248.



17-20 • HOLOFERNES' ARMY CROSSING THE
EUPHRATES RIVER

Detail of the Judith Window, the Sainte-Chapelle, Paris. c. 1245.
Stained, painted, and leaded glass, diameter $23\frac{5}{16}$ " (59.2 cm).
Philadelphia Museum of Art.

 Explore the architectural panoramas of Sainte-Chapelle on myartslab.com

ART IN THE AGE OF ST. LOUIS

During the time of Louis IX (r. 1226–1270; canonized as St. Louis in 1297), Paris became the artistic center of Europe. Artists from all over France were lured to the capital, responding to the growing local demand for new and remodeled buildings, as well as to the international demand for the extraordinary works of art that were the specialty of Parisian commercial workshops. Especially valued were small-scale objects in precious materials and richly illuminated manuscripts. The Parisian style of this period is often called the “Court Style,” since its association with the court of St. Louis was one reason it spread beyond the capital to the courts of other European rulers. Parisian works became trans-European benchmarks of artistic quality and sophistication.

THE SAINTE-CHAPELLE IN PARIS The masterpiece of mid-thirteenth-century Parisian style is the Sainte-Chapelle (Holy Chapel) of the royal palace, commissioned by Louis IX to house his collection of relics of Christ’s Passion, especially the Crown of Thorns (see “The Sainte-Chapelle in Paris,” page 512). In many ways this huge chapel can be seen as the culmination of the Gothic style that emerged from Suger’s pioneering choir at Saint-Denis. The interior walls have been reduced to a series of slender piers and mullions that act as skeletal support for a vast skin of stained glass. The structure itself is stabilized by external buttressing that projects from the piers around the exterior of the building. Interlocking iron bars between the piers and concealed within the windows themselves run around the entire building, adding further stabilization. The viewer inside is unaware of these systems of support, being focused instead on the kaleidoscopic nature of this jewelbox reliquary and the themes of sacred kingship that dominate the program of stained-glass windows.

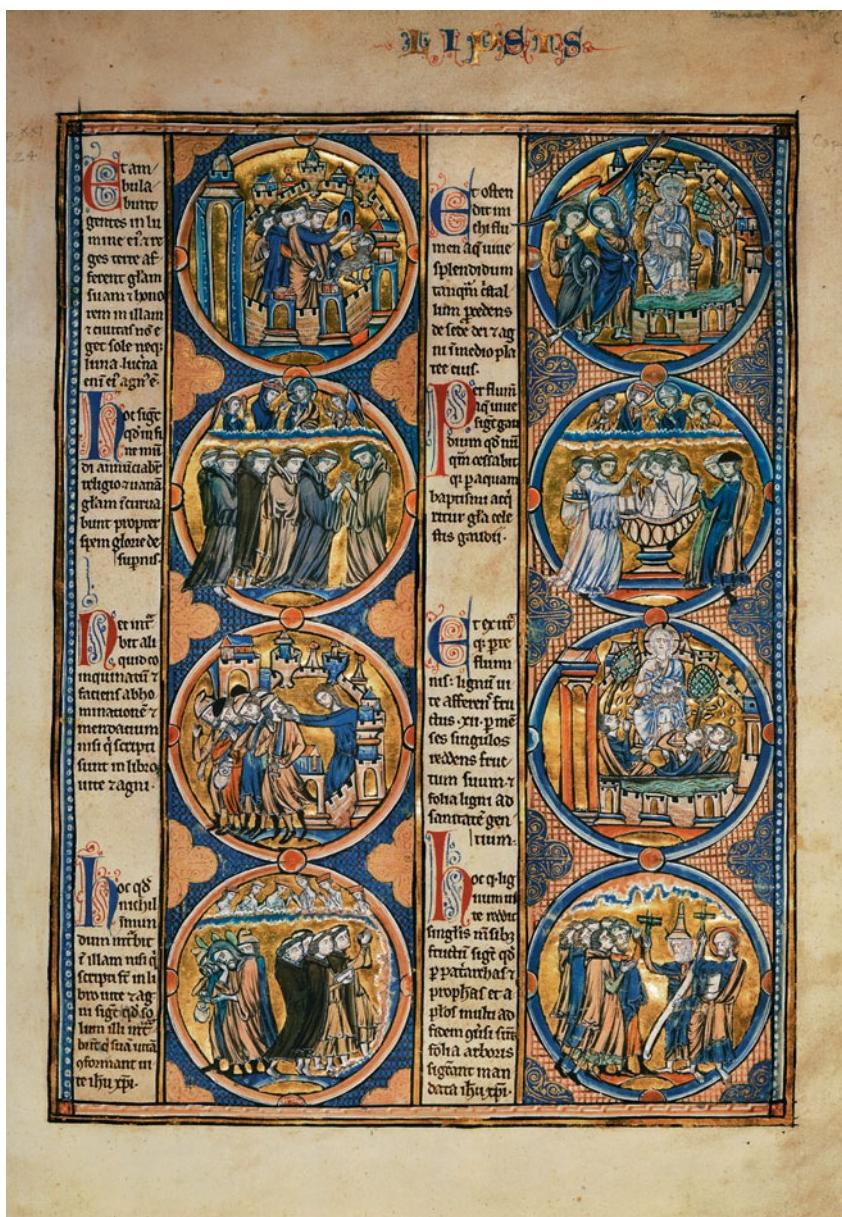
ILLUMINATED MANUSCRIPTS Paris gained renown in the thirteenth century not only for its new architecture and sculpture but also for the production of books. Manuscript painters flocked to Paris from other regions to join workshops supervised by university officials who controlled the production and distribution of books. These works ranged from small Bibles used as textbooks by university students to extravagant devotional and theological works filled with exquisite miniatures for wealthy patrons.



17-21 • QUEEN BLANCHE OF CASTILE AND KING LOUIS IX

From a Moralized Bible made in Paris. 1226–1234. Ink, tempera, and gold leaf on vellum, each page 15" × 10½" (38 × 26.6 cm). The Morgan Library and Museum, New York.
MS. M. 240, fol. 8r

A particularly sumptuous Parisian book from the time of St. Louis is a three-volume Moralized Bible from c. 1230, in which selected scriptural passages are paired with allegorical or moralized interpretations, using pictures as well as words to convey the message. The dedication page (FIG. 17-21) shows the teenage King Louis IX and his mother, Queen Blanche of Castile, who served as regent of France (1226–1234) until he came of age. The royal pair—emphasized by their elaborate thrones and slightly oversized heads—appear against a solid gold background under a multi-colored architectural framework. Below them, a clerical scholar (left) dictates to a scribe, who seems to be working on a page from this very manuscript, with a column of roundels already outlined for paintings.



17-22 • MORALIZATIONS FROM THE APOCALYPSE

From a Moralized Bible made in Paris. 1226–1234. Ink, tempera, and gold leaf on vellum, each page 15" × 10½" (38 × 26.6 cm). The Morgan Library and Museum, New York. MS. M. 240, fol. 6r

This design of stacked medallions—forming the layout for most of this monumental manuscript (FIG. 17-22)—clearly derives from stained-glass lancets with their columns of superimposed images (see FIG. 17-10). In the book, however, the schema combines pictures with words. Each page has two vertical strips of painted scenes set against a mosaiclike field and filled out by half-quatrefoils in the interstices—the standard format of mid-thirteenth-century windows. Adjacent to each medallion is an excerpt of text, either a summary of a scriptural passage or a terse contemporary interpretation or allegory. Both painted miniatures and texts alternate between scriptural summaries and their moralizing explications, outlined in words and visualized with pictures. This adds up to a very learned and complicated compilation, perhaps devised by

clerical scholars at the University of Paris, but certainly painted by some of the most important professional artists in the cosmopolitan French capital.

GOTHIC ART IN ENGLAND

Plantagenet kings ruled England from the time of Henry II and Eleanor of Aquitaine until 1485. Many were great patrons of the arts. During this period, London grew into a large city, but most people continued to live in rural villages and bustling market towns. Textile production dominated manufacture and trade, and fine embroidery continued to be an English specialty. The French Gothic style influenced English architecture and manuscript illumination, but these influences were tempered by local materials and methods, traditions and tastes.

MANUSCRIPT ILLUMINATION

The universities of Oxford and Cambridge dominated intellectual life, but monasteries continued to house active scriptoria, in contrast to France, where book production became centralized in the professional workshops of Paris. By the end of the thirteenth century, secular workshops became increasingly active in England, meeting demands for books from students as well as from royal and noble patrons.

MATTHEW PARIS The monastic tradition of history writing that we saw in the Romanesque Worcester Chronicle (see FIG. 16-32) flourished into the Gothic period at the Benedictine monastery of St. Albans, where monk Matthew Paris (d. 1259) compiled a series of historical works. Paris wrote the texts of his chronicles, and he also added hundreds of marginal pictures that were integral to his history writing. The tinted drawings have a freshness that reveals the artist as someone working outside the

rigid strictures of compositional conventions—or at least pushing against them. In one of his books, Paris included an almost full-page, framed image of the Virgin and Child in a tender embrace (FIG. 17-23). Under this picture, outside the sacred space of Mary and Jesus, Paris drew a picture of himself—identified not by likeness but by a label with his name, strung out in alternating red and blue capital letters behind him. He looks not at the holy couple, but at the words in front of him. These offer his commentary on the image, pointing to the affection shown in the playful Christ Child’s movement toward his earthly mother, but emphasizing the authority he has as the divine incarnation of his father. Matthew Paris seems almost to hold his words in his hands, pushing them upward toward the object of his devotion.

A CLOSER LOOK | Psalm 1 in the Windmill Psalter

The opening of the Windmill Psalter.

Made in England, probably London. Late 13th century. Ink, pigments, and gold on vellum, each page 12¾" × 8¾" (32.3 × 22.2 cm). The Morgan Library and Museum, New York. MS. 102, fols. lv-2r

Although this page initially seems to have been trimmed at left, the flattened outside edge of the roundels marks the original end of the page. What might have started as an independent Jesse Tree may later have been expanded into the initial B, widening the pictorial composition farther than originally planned.

The four evangelists appear in the corner roundels as personified symbols writing at desks.

The windmill that has given this psalter its name seems to be a religious symbol based on the fourth verse of this Psalm: "Not so the wicked, not so: but like the dust, which the wind driveth from the face of the earth."



Tucked within the surrounds of the letter B are scenes from God's creation of the world, culminating in the forming of Adam and Eve. Medieval viewers would meditate on how the new Adam (Christ) and Eve (Mary)—featured in the Jesse Tree—had redeemed humankind from the sin of the first man and woman. Similarly, Solomon's choice of the true mother would recall Christ's choice of the true Church. Medieval manuscripts are full of cross-references and multiple meanings, intended to stimulate extended reflection and meditation, not embody a single truth or tell a single story.

Participants in this scene of the Judgment of Solomon have been creatively distributed within the unusual narrative setting of the letter E. Solomon sits on the crossbar; the two mothers are stacked one above the other; and the knight balancing the baby has to hook his toe under the curling extension of the crossbar to maintain his balance.



[View](#) the Closer Look for Psalm 1 in the Windmill Psalter on myartslab.com

17-23 • Matthew Paris SELF-PORTRAIT KNEELING BEFORE THE VIRGIN AND CHILD

From the *Historia Anglorum*, made in St. Albans, England, 1250–1259. Ink and color on parchment, 14" × 9¾" (35.8 × 25 cm). The British Library, London. Royal MS. 14.c.vii, fol. 6r



THE WINDMILL PSALTER The dazzling artistry and delight in ambiguity and contradiction that had marked early medieval manuscripts in the British Isles (see FIG. 15-1) also survived into the Gothic period in the Windmill Psalter of c. 1270–1280 (see “A Closer Look,” opposite). The letter *B*—the first letter of Psalm 1, which begins with the words *Beatus vir qui non abit in consilio impiorum* (“Happy are those who do not follow the advice of the wicked”)—fills an entire left-hand page and outlines a densely interlaced thicket of tendrils and figures. This is a Tree of Jesse, a genealogical diagram of Jesus’ royal and spiritual ancestors in the Hebrew Bible based on a prophesy in Isaiah 11:1–3. An oversized, semi-reclining figure of Jesse, father of King David, appears sheathed in a red mantle, with the blue trunk of a vinelike tree

emerging from his side. Above him is his majestically enthroned royal son, who, as an ancestor of Mary (shown just above him), is also an ancestor of Jesus, who appears at the top of the sequence. In the circling foliage flanking this sacred royal family tree are a series of prophets, representing Jesus’ spiritual heritage.

E, the second letter of the psalm’s first word, appears at the top of the right-hand page and is formed from large tendrils emerging from delicate background vegetation to support characters in the story of the Judgment of Solomon portrayed within it (I Kings 3:16–27). Two women (one above the other at the right) claiming the same baby appear before King Solomon (enthroned on the crossbar) to settle their dispute. The king orders a guard to slice the baby in half with his sword and give each woman her share.

This trick exposed the real mother, who hastened to give up her claim in order to save the baby's life. It has been suggested that the positioning of this story within the letter *E* may have made a subtle association between Solomon and the reigning King Edward I. The rest of the psalm's five opening words appear on a banner carried by an angel who swoops down at the bottom of the *E*.

ARCHITECTURE

The Gothic style in architecture appeared early in England, introduced by Cistercian and Norman builders and by traveling master masons. But in England there was less emphasis on height than in France. English churches have long, broad naves and screen-like façades.

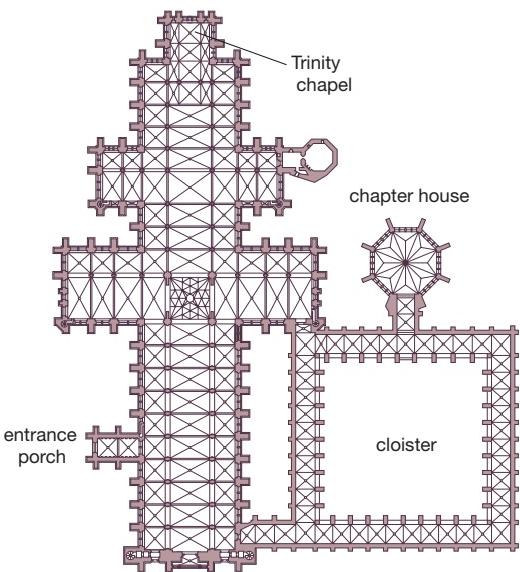
SALISBURY CATHEDRAL The thirteenth-century cathedral in Salisbury is an excellent example of English Gothic. It has unusual origins. The first cathedral in this diocese had been built within the castle complex of the local lord. In 1217, Bishop Richard Poore petitioned the pope to relocate the church, claiming the wind on the hilltop howled so loudly that the clergy could not hear themselves sing the Mass. A more pressing concern was probably his desire to escape the lord's control. As soon as he moved, the bishop established a new town, called Salisbury. Material from the old church was carted down the hill and used in the new cathedral, along with dark, fossil-filled Purbeck stone from quarries in southern England and limestone imported from Caen. Building began in 1220, and most of the cathedral was finished by 1258,



17-24 • SALISBURY CATHEDRAL

England. Church building 1220–1258; west façade finished 1265; spire c. 1320–1330; cloister and chapter house 1263–1284.

 [Explore](#) the architectural panoramas of Salisbury Cathedral on myartslab.com



17-25 • PLAN OF SALISBURY CATHEDRAL



**17-26 • INTERIOR LOOKING EAST,
SALISBURY CATHEDRAL**

In the eighteenth century, the English architect James Wyatt subjected the building to radical renovations, during which the remaining stained glass and figure sculpture were removed or rearranged. Similar campaigns to refurbish medieval churches were common at the time. The motives of the restorers were complex and their results far from our own notions of historical authenticity.

an unusually short period for such an undertaking (FIG. 17-24).

The west façade, however, was not completed until 1265. The small flanking towers project beyond the side walls and buttresses, giving the façade an increased width. A mighty crossing tower (the French preferred a slender spire) became the focal point of the building. (The huge crossing tower and its 400-foot spire are a fourteenth-century addition at Salisbury, as are the flying buttresses, which were added to stabilize the tower.) The slightly later cloister and chapter house provided for the cathedral's clergy.

Salisbury has a distinctive plan (FIG. 17-25), with wide projecting double transepts, a square east end with a single chapel, and a spacious sanctuary—more like a monastic church. The nave interior reflects the Norman building tradition of heavy walls and a tall nave arcade surmounted by a gallery and a clerestory with simple lancet windows (FIG. 17-26). The walls alone are substantial enough to buttress the four-part ribbed vault. The emphasis on the

horizontal movement of the arcades, unbroken by continuous vertical colonnettes extending from the compound piers, directs worshipers' attention forward toward the altar behind the choir screen. The use of color in the stonework is reminiscent of the decorative effects in Romanesque interiors. The shafts supporting the four-part rib vaults are made of dark Purbeck stone that contrasts with the lighter limestone of the rest of the interior. The original painting and gilding of the stonework would have enhanced the effect.

MILITARY AND DOMESTIC ARCHITECTURE Cathedrals were not the only Gothic buildings. Western European knights who traveled east during the crusades were impressed by the architectural forms they saw in Muslim castles and Byzantine fortifications. When they returned home, they had their own versions of these fortifications built. Castle gateways became more complex, nearly independent fortifications, often guarded by twin towers



17-27 • EXTERIOR
OF THE GREAT
HALL, STOKESAY
CASTLE
England. Late 13th
century.

rather than just one. New rounded towers eliminated the corners that had made earlier square towers vulnerable to battering rams, and crenellations (notches) were added to tower tops to provide stone shields for more effective defense. The outer, enclosing walls were likewise strengthened. The open, interior space was enlarged and filled with more comfortable living quarters for the lord and wooden buildings to house the garrison and the support staff. Barns and stables for animals, including the extremely valuable war horses, were also erected within the enclosure.

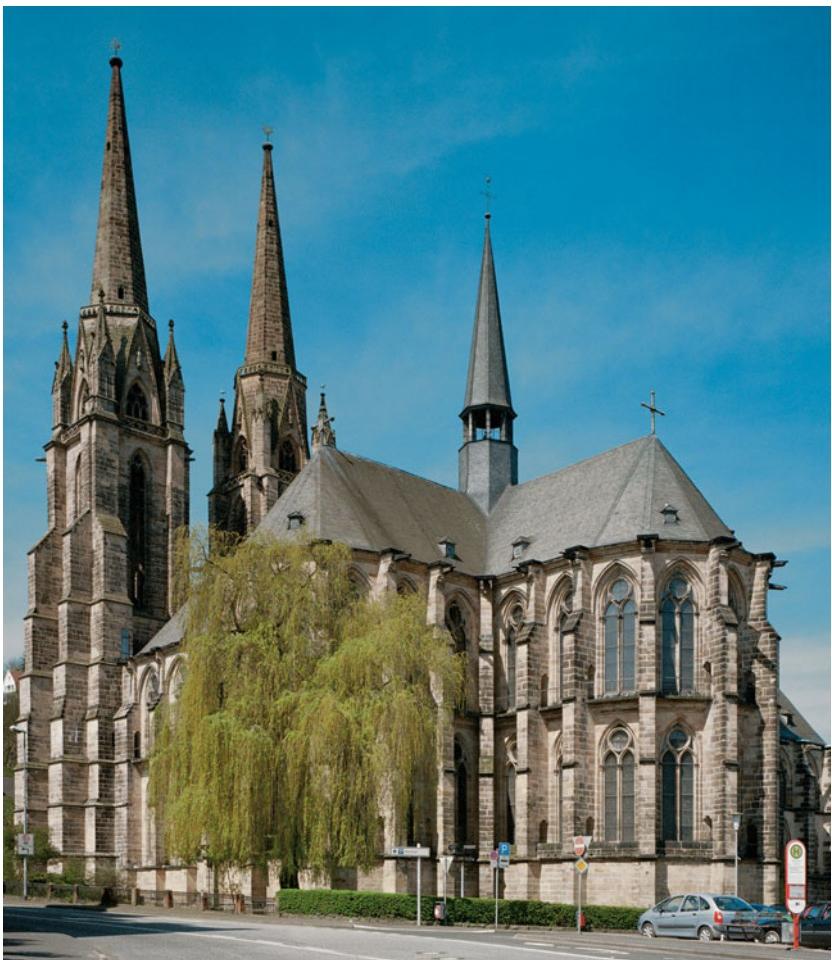
STOKESAY CASTLE Military structures were not the only secular buildings outfitted for defense. In uncertain times, the manor (a landed estate), which continued to be an important economic unit in the thirteenth century, also had to fortify its buildings. And country houses equipped with a tower and crenellated roof-lines became a status symbol as well as a necessity. **STOKESAY CASTLE**, a remarkable fortified manor house, survives in England near the Welsh border. In 1291, a wool merchant, Lawrence of Ludlow, acquired the property of Stokesay and secured permission from King Edward I to fortify his dwelling—officially known as a “license to crenellate” (FIG. 17-27). Two towers—including a massive crenellated south tower—and a great hall still survive.

Life in the Middle Ages revolved around the hall. Windows on each side of Stokesay’s hall open both toward the courtyard and out across a moat toward the countryside. By the thirteenth century, people began to expect some privacy as well as security;

therefore at both ends of the hall are two-story additions that provided retiring rooms for the family and workrooms where women could spin and weave. Rooms on the north end could be reached from the hall, but the upper chamber at the south was accessible only by means of an exterior stairway. A tiny window—a peephole—let women and members of the household observe the often rowdy activities in the hall below. In layout, there was essentially no difference between this manor far from the London court and the mansions built by the nobility in the city. Palaces followed the same pattern of hall and retiring rooms; they were simply larger.

GOTHIC ART IN GERMANY AND THE HOLY ROMAN EMPIRE

The Holy Roman Empire, weakened by internal strife and a prolonged struggle with the papacy, ceased to be a significant power in the thirteenth century. England and France were becoming strong nation-states, and the empire’s hold on southern Italy and Sicily ended at mid century with the death of Emperor Frederick II. Subsequent emperors—who were elected—had only nominal authority over a loose conglomeration of independent principalities, bishoprics, and free cities. As in England, the French Gothic style, avidly embraced in the western Germanic territories, shows regional adaptations and innovations.



17-28 • EXTERIOR, CHURCH OF
ST. ELIZABETH OF HUNGARY, MARBURG
Germany. 1235–1283.

and she was canonized in 1235. Between 1235 and 1283, the knights of the Teutonic Order (who had moved to Germany from Jerusalem) built a church to serve as her mausoleum and pilgrimage center.

The plan of the church is an early German form, with choir and transepts of equal size, each ending in apses. The elevation of the building, however, is new, with nave and aisles of equal height. On the exterior wall, tall buttresses emphasize its verticality, and the two rows of windows suggest a two-story building, which is not the case. Inside, the closely spaced piers of the nave support the ribbed vault and, as with the buttresses, give the building a vertical, linear quality (FIG. 17-29). Light from the two stories of windows fills the interior, unimpeded by walls or galleries. The hall-church design was adopted widely for civic and residential buildings in Germanic lands and also for Jewish architecture.

ARCHITECTURE

In the thirteenth century, the increasing importance of the sermon in church services led architects in Germany to develop the **hall church**, a type of open, light-filled interior space that appeared in Europe in the early Middle Ages, characterized by a nave and side aisles of equal height. The spacious and well-lit design of the hall church provided accommodation for the large crowds drawn by charismatic preachers.

CHURCH OF ST. ELIZABETH OF HUNGARY IN MARBURG Perhaps the first true Gothic hall church, and one of the earliest Gothic buildings in Germany, was the **CHURCH OF ST. ELIZABETH OF HUNGARY** in Marburg (FIG. 17-28). The Hungarian princess Elizabeth (1207–1231) had been sent to Germany at age 4 to marry the ruler of Thuringia. He soon died of the plague, and she devoted herself to caring for people with incurable diseases. It was said that she died at age 24 from exhaustion,



17-29 • INTERIOR, CHURCH OF ST. ELIZABETH
OF HUNGARY
Marburg, Germany. 1235–1283.



17-30 • INTERIOR, OLD-NEW SYNAGOGUE (ALTNEUSCHUL)

Prague, Bohemia (Czech Republic). c. late 13th century; *bimah* after 1483.

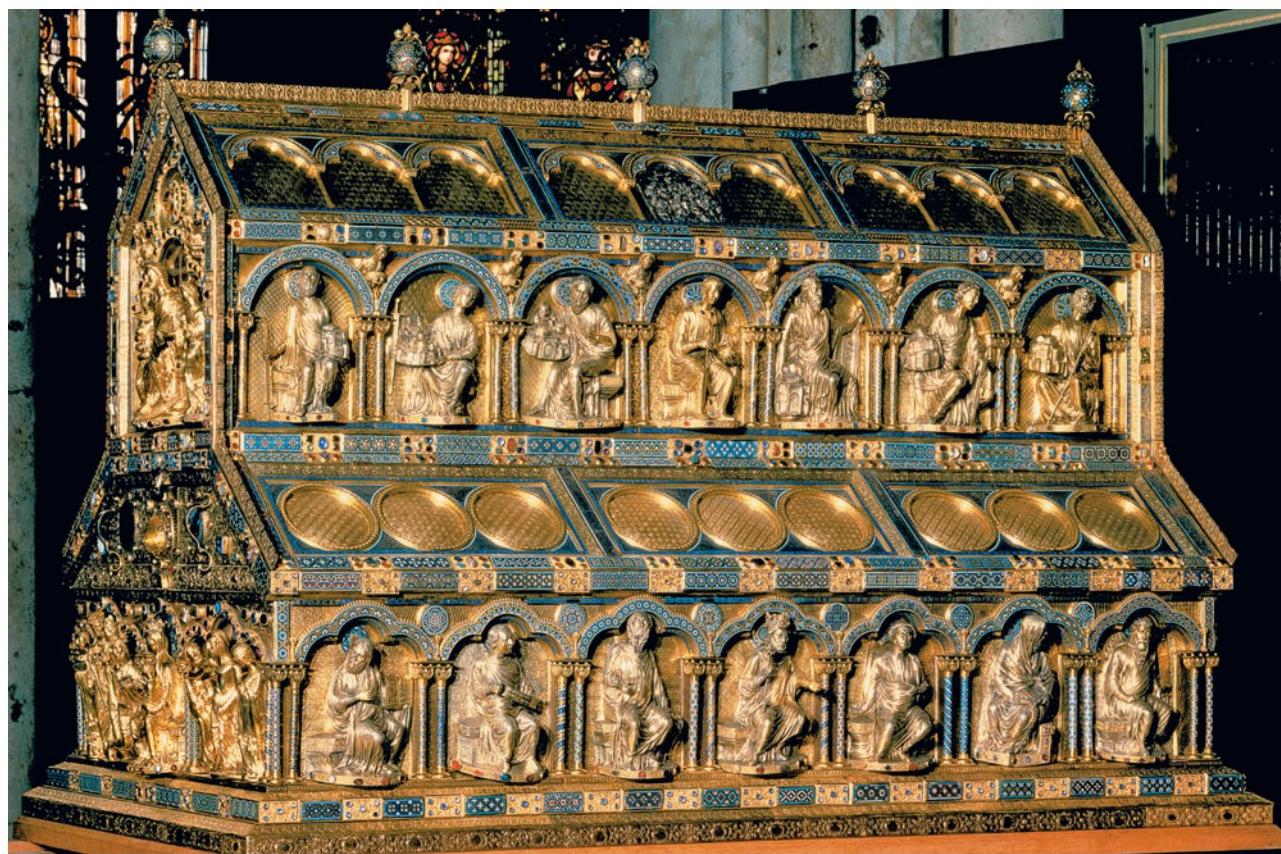
THE OLD-NEW SYNAGOGUE Built in the third quarter of the thirteenth century using the hall-church design, Prague's **OLD-NEW SYNAGOGUE** (Altneuschul) is the oldest functioning synagogue in Europe and one of two principal synagogues serving the Jews of Prague (FIG. 17-30). Like a hall church, the vaults of the synagogue are all the same height. Unlike a basilican church, however, with its division into nave and side aisles, the Old-New Synagogue has only two aisles, each with three bays supported by the walls and two octagonal piers. Each bay has Gothic four-part ribbed vaulting to which a nonfunctional fifth rib has been added. Some say that this fifth rib was added to undermine the cross form made by the intersecting diagonal ribs.

Medieval synagogues were both places of prayer and communal centers of learning and inspiration where men gathered to read and discuss the Torah. The synagogue had two focal points, a shrine for the Torah scrolls (the *aron*), and a raised platform for reading from them (the *bimah*). The congregation faced the Torah shrine, which was located on the east wall, in the direction of Jerusalem, while the reading platform stood in the center of the hall, straddling the two center bays. In Prague it was surrounded by an ironwork open screen. The single entrance was placed off-center in a corner bay at the west end. Men worshiped and studied in the main space; women had to worship in annexes on the north and west sides.

SCULPTURE

Since the eleventh century, among the most creative centers of European sculpture were the Rhine River Valley and the region known as the Mosan (from the Meuse River, in present-day Belgium), with centers in Liège and Verdun. Ancient Romans had built camps and cities in this area, and Classical influence lingered through the Middle Ages, when Nicholas of Verdun and his fellow goldsmiths initiated a new classicizing style in the arts.

SHRINE OF THE THREE KINGS For the archbishop of Cologne, Nicholas created the magnificent **SHRINE OF THE THREE KINGS** (c. 1190–c. 1205/10), a reliquary for what were believed to be relics of the three Magi. Shaped in the form of a basilican church (FIG. 17-31), it is made of gilded bronze and silver, set with gemstones and dark blue enamel plaques that accentuate its architectural details. Like his fellow Mosan artists, Nicholas was inspired by ancient Roman art still found in the region, as well as by classicizing Byzantine works. The figures are lifelike, fully modeled, and swathed in voluminous but revealing drapery. The three Magi and the Virgin fill the front gable end, and prophets and apostles sit in the niches in the two levels of arcading on the sides. The work combines robust, expressively mobile sculptural forms with a jeweler's exquisitely ornamental detailing to create an opulent, monumental setting for its precious contents.



17-31 • Nicholas of Verdun and workshop **SHRINE OF THE THREE KINGS**

Cologne (Köln) Cathedral, Germany. c. 1190–c. 1205/10. Silver and gilded bronze with enamel and gemstones, 5'8" × 6' × 3'8" (1.73 × 1.83 × 1.12 m).



17-32 • ST. MAURICE

Magdeburg Cathedral, Magdeburg, Germany. c. 1240–1250. Dark sandstone with traces of polychromy.



17-33 • EKKEHARD AND UTA

West chapel, Naumburg Cathedral, Germany. c. 1245–1260. Stone with polychromy, height approx. 6'2" (1.88 m).

ST. MAURICE A powerful current of realism runs through German Gothic sculpture. Some works seem to be carved after a living model. Among them is an arresting mid-thirteenth-century statue of **ST. MAURICE** in Magdeburg Cathedral (FIG. 17-32), the location of his relics since 968. The Egyptian Maurice, a commander in the Roman army, was martyred in 286 together with his Christian battalion while they were stationed in Germany. As patron saint of Magdeburg, he was revered by Ottonian emperors, who were anointed in St. Peter's in Rome at the altar of St. Maurice. He remained a favorite saint of military aristocrats. This is the first surviving representation of Maurice as a black African, an acknowledgment of his Egyptian origins and an aspect of the growing German interest in realism, which extends here to the detailed rendering of his costume of chain mail and riveted leather.

EKKEHARD AND UTA Equally portraitlike is the depiction of this couple, commissioned about 1245 by Dietrich II, bishop of Wettin, for the family funeral chapel, built at the west end of Naumburg Cathedral. Bishop Dietrich ordered life-size statues of

12 of his ancestors, who had been patrons of the church, to be placed on pedestals mounted at window level around the chapel.

In the representations of Margrave Ekkehard of Meissen (a margrave—count of the march or border—was a territorial governor who defended the frontier) and his Polish-born wife, Uta (FIG. 17-33), the sculptor created highly individualized figures and faces. Since these are eleventh-century people, sculpted in the thirteenth century, we are not looking at their portrait likenesses, but it is still possible that live models were used to heighten the sense of a living presence in their portraits. But more than their faces contribute to this liveliness. The margrave nervously fingers the strap of the shield that is looped over his arm, and the coolly elegant Uta pulls her cloak around her neck as if to protect herself from the cold, while the extraordinary spread of her left hand is necessary to control the cloak's voluminous, thick cloth. The survival of original **polychromy** (multicolored painting on the surface of sculpture or architecture) indicates that color added to the impact of the figures. The impetus toward descriptive realism and psychological presence, initiated in the thirteenth century, will expand in the art of northern Europe into the fifteenth century and beyond.

GOTHIC ART IN ITALY

The thirteenth century was a period of political division and economic expansion for the Italian peninsula. Part of southern Italy and Sicily was controlled by Frederick II von Hohenstaufen (1194–1250), Holy Roman emperor from 1220. Frederick was a politically unsettling force. He fought with a league of north Italian cities and briefly controlled the Papal States. On his death, however, Germany and the Holy Roman Empire ceased to be an important factor in Italian politics and culture.

In northern Italy, in particular, organizations of successful merchants created communal governments in their prosperous and independent city-states and struggled against powerful families for

political control. Artists began to emerge as independent agents, working directly with wealthy clients and with civic and religious institutions.

It was during this time that new religious orders known as the mendicants (begging monks) arose to meet the needs of the growing urban population. They espoused an ideal of poverty, charity, and love, and they dedicated themselves to teaching and preaching, while living among the urban poor. Most notable in the beginning were the Franciscans, founded by St. Francis of Assisi (1182–1226; canonized in 1228). This son of a wealthy merchant gave away his possessions and devoted his life to God and the poor. As others began to join him, he wrote a simple rule for his followers, who were called brothers, or friars (from the Latin *frater*, meaning “brother”), and the pope approved the new order in 1209–1210.

SCULPTURE: THE PISANO FAMILY

During the first half of the thirteenth century, the culturally enlightened Frederick II fostered a Classical revival at his southern Italian court. In the Romanesque period, artists in southern Italy had already turned to ancient sculpture for inspiration, but Frederick, mindful of his imperial status as Holy Roman emperor, encouraged this tendency to help communicate a message of power. He also encouraged artists to emulate the natural world around them. Nicola Pisano (active in Tuscany c. 1258–1278), who moved from the southern region of Apulia to Tuscany at mid century, became the leading exponent of this classicizing and naturalistic style.

NICOLA PISANO'S PULPIT AT PISA In an inscription on a free-standing marble pulpit in the Pisa Baptistery (FIG. 17-34), Nicola identifies himself as a supremely self-confident sculptor: “In the year 1260 Nicola Pisano carved this noble work. May so gifted a hand be praised as it deserves.” Columns topped with leafy Corinthian capitals support standing figures and Gothic trefoil arches, which in turn provide a platform for the six-sided pulpit. The columns rest on high bases carved with crouching figures, domestic animals, and shaggy-maned lions. Panels forming the



17-34 • Nicola Pisano PULPIT
Baptistery, Pisa, Italy. 1260. Marble, height approx. 15' (4.6 m).



17-35 • Nicola Pisano ANNUNCIATION, NATIVITY, AND ADORATION OF THE SHEPHERDS

Detail of pulpit, Baptistry, Pisa, Italy. 1260. Marble, $33\frac{1}{2}'' \times 44\frac{1}{2}''$ (85 × 113 cm).

pulpit enclosure illustrate New Testament subjects, each framed as an independent composition.

Each panel illustrates several scenes in a continuous narrative; **FIGURE 17-35** depicts the **ANNUNCIATION, NATIVITY, AND ADORATION OF THE SHEPHERDS**. The Virgin reclines in the middle of the composition after having given birth to Jesus, who below receives his first bath from midwives. The upper left corner holds the Annunciation—the moment of Christ’s conception, as announced by the archangel Gabriel. The scene in the upper right combines the Annunciation to the Shepherds with their Adoration

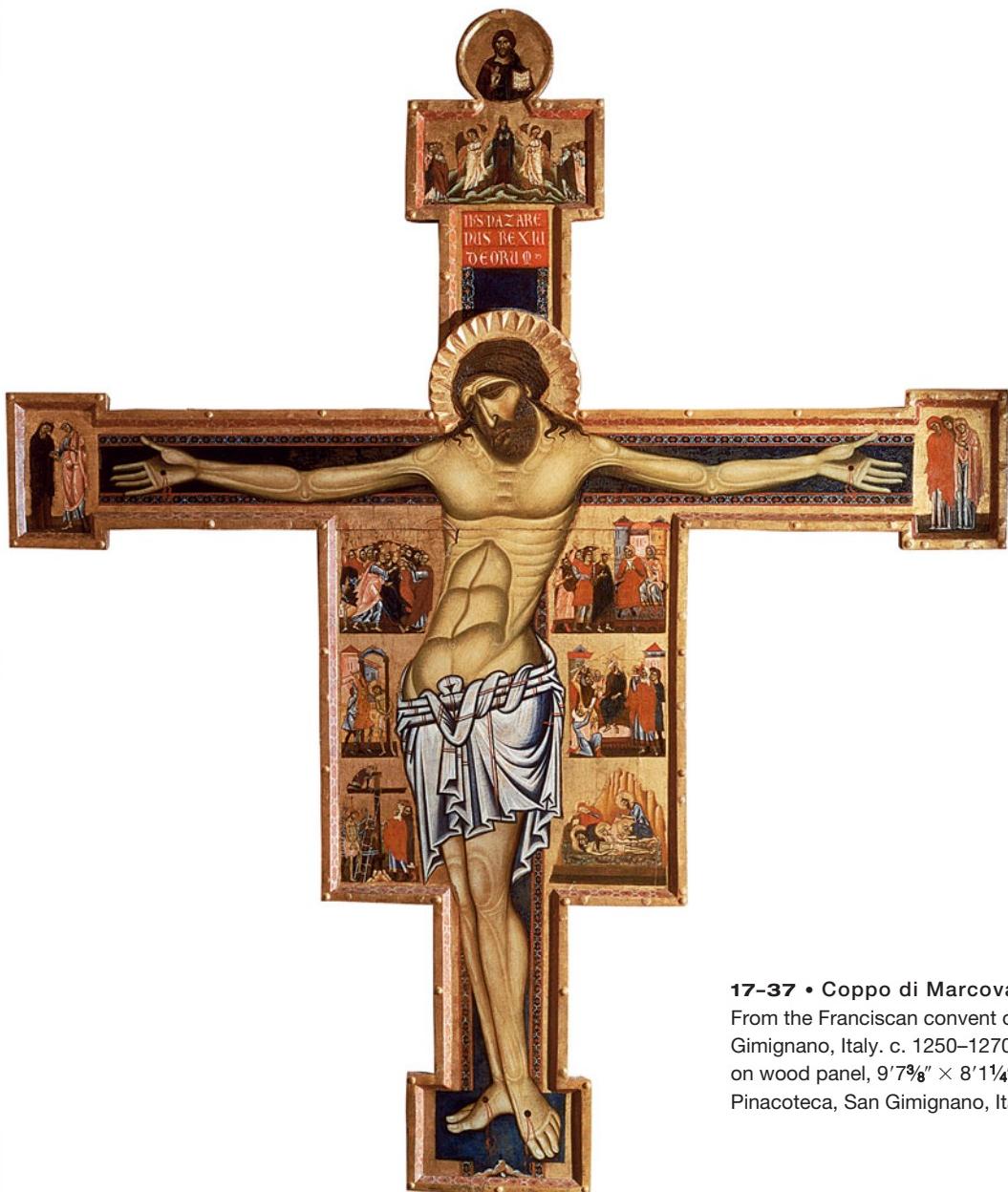
of the Child. The viewer’s attention moves from group to group within the shallow space, always returning to the regally detached Mother of God. The format, style, and technique of Roman sarcophagus reliefs—readily accessible in the burial ground near the baptistery—may have provided Nicola’s models for this carving. The sculptural treatment of the deeply cut, full-bodied forms is certainly Classical in inspiration, as are the heavy, placid faces.

GIOVANNI PISANO’S PULPIT AT PISTOIA Nicola’s son Giovanni (active c. 1265–1314) assisted his father while learning



17-36 • Giovanni Pisano ANNUNCIATION, NATIVITY, AND ADORATION OF THE SHEPHERDS

Detail of pulpit, Sant’Andrea, Pistoia, Italy. 1298–1301. Marble, $33'' \times 40\frac{1}{8}''$ (83 × 102 cm).



17-37 • Coppo di Marcovaldo **CRUCIFIX**

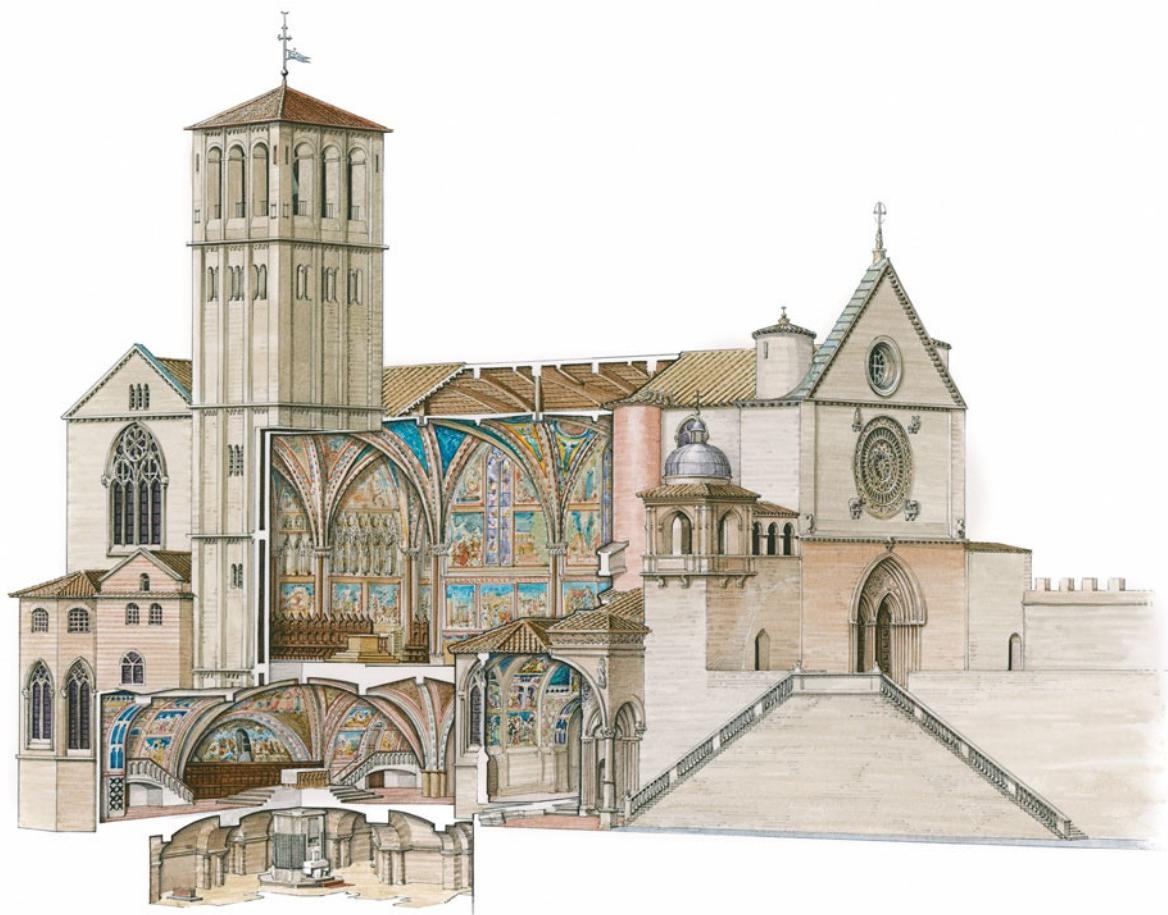
From the Franciscan convent of Santa Chiara, San Gimignano, Italy. c. 1250–1270. Tempera and gold on wood panel, 9'7 $\frac{3}{8}$ " × 8'1 $\frac{1}{4}$ " (2.93 × 2.47 m). Pinacoteca, San Gimignano, Italy.

from him, and he may also have worked or studied in France. By the end of the thirteenth century, he had emerged as a versatile artist in his own right. Between 1298 and 1301, he and his workshop carved a pulpit for Sant’Andrea in Pistoia that is similar to his father’s in conception but significantly different in style and execution. In his more dramatic rendering of the **ANNUNCIATION, NATIVITY, AND ADORATION OF THE SHEPHERDS**, Giovanni places graceful but energetic figures in an upturned, deeply carved setting (FIG. 17-36). He replaces Nicola’s imperious, stately Roman matron with a lithe, younger Mary, who recoils from Gabriel’s advance at left, and at center, exhausted from giving birth, pulls at her bed-sheets for support while reaching toward her newborn baby. Sheep, shepherds, and angels spiral up through the trees at the right. Giovanni’s sculpture is as dynamic as Nicola’s is static.

PAINTING

The capture of Constantinople by crusaders in 1204 brought an influx of Byzantine art and artists to Italy. The imported style of painting, the *maniera greca* (“the Greek manner”), influenced thirteenth- and fourteenth-century Italian painting in style and technique and introduced a new emphasis on pathos and emotion.

PAINTED CRUCIFIXES One example, a large wooden crucifix attributed to the thirteenth-century Florentine painter Coppo di Marcovaldo (FIG. 17-37), represents an image of a suffering Christ on the cross, a Byzantine type with closed eyes and bleeding, sagging body that encourages viewers to respond emotionally and empathetically to the image (as in FIGS. 8-22, 15-24). This is a “historiated crucifix,” meaning that narrative scenes flank Christ’s body, in this case episodes from the story of his Passion.



17-38 • SCHEMATIC DRAWING OF THE CHURCH OF ST. FRANCIS, ASSISI
Umbria, Italy. 1228–1253.

 **Explore** the architectural panoramas of the church of St. Francis on myartslab.com

Such monumental crosses—this one is almost 10 feet high—were mounted on the choir screens that separated the clergy in the sanctuary from the lay people in the nave, especially in the churches of the Italian mendicants. One such cross can be seen from behind with its wooden bracing in FIGURE 17-39, tilted out to lean toward the worshiper’s line of vision and increase the emotional impact.

THE CHURCH OF ST. FRANCIS AT ASSISI Two years after St. Francis’s death in 1226, the church in his birthplace, Assisi, was begun. It was nearly finished in 1239 but was not dedicated until 1253. This building was unusually elaborate in its design, with upper and lower churches on two stories and a crypt at the choir end underneath both (FIG. 17-38). Both upper and lower churches have a single nave of four square vaulted bays, and both end in a transept and a single apse. The lower church has massive walls and a narrow nave flanked by side chapels. The upper church is a spacious, well-lit hall with excellent visibility and acoustics, designed to accommodate the crowds of pilgrims who came to see and hear the friars preach as well as to participate in church rituals and venerate the tomb of the saint. The church walls presented expanses of uninterrupted wall surface where sacred stories could unfold in murals. In the wall paintings of the upper

church, the focus was on the story of Francis himself, presented as a model Christian life to which pilgrims, as well as resident friars, might aspire.

Scholars differ over whether the murals of the upper church were painted as early as 1290, but they agree on their striking narrative effectiveness. Like most Franciscan paintings, these scenes were designed to engage with viewers by appealing to their memories of their own life experiences, evoked by the inclusion of recognizable anecdotal details and emotionally expressive figures. A good example is **THE MIRACLE OF THE CRIB AT GRECCIO** (FIG. 17-39), portraying St. Francis making the first Christmas manger scene in the church at Greccio.

The scene—like all Gothic visual narratives, set in the present, even though the event portrayed took place in the past—unfolds within a Gothic church that would have looked very familiar to late thirteenth-century viewers. A large wooden crucifix, similar to the one by Coppo di Marcovaldo (see FIG. 17-37), has been suspended from a stand on top of a screen separating the sanctuary from the nave. The cross has been reinforced on the back and tilted forward to hover over people in the nave, whom we see crowding behind an open door in the choir screen. A pulpit, with stairs leading up to its entrance and candlesticks at its corners, rises above the screen



17-39 • THE MIRACLE OF THE CRIB AT GRECCIO

From a cycle of the Life of St. Francis, church of St. Francis, Assisi. Late 13th or early 14th century. Fresco.

at the left. An elaborate carved baldacchino (canopy) surmounts the altar at the right, and an adjustable wooden lectern stands in front of the altar. Other small but telling touches include a seasonal liturgical calendar posted on the lectern, foliage swags decorating the baldacchino, and an embroidered altar cloth. And sound as well as sight is referenced here in the figures of the friars who throw their heads back, mouths wide open, to provide the liturgical soundtrack to this cinematic tableau.

The focus on the sacred narrative is confined to a small area at lower right, where St. Francis reverently holds the Holy Infant above a plain, boxlike crib next to miniature representations of various animals that might have been present at the Nativity, capturing the miraculous moment when, it was said, the Christ Child himself appeared in the manger. But even if the story is about a miracle, it takes place in a setting rich in worldly references that allowed contemporary viewers to imagine themselves as part of the scene, either as worshipers kneeling in front of the altar or as spectators pushing toward the doorway to get a better view. This narrative aspiration to engage directly with viewers through references to their own lives and their own time, initiated during the Middle Ages, will continue into the Renaissance.

THINK ABOUT IT

- 17.1 Characterize the most important technological innovations and sociocultural formations that made the “Age of the Cathedrals” possible?
- 17.2 Explain how manuscript illumination was used to convey complex theological ideas during the Gothic period. Analyze the iconography of one manuscript discussed in this chapter.
- 17.3 How was St. Francis’s message of empathy conveyed in the frescos of the church of St. Francis in Assisi?
- 17.4 Analyze Salisbury Cathedral in England and the German church of St. Elizabeth of Hungary in Marburg. How does each reflect characteristics of French Gothic style, and how does each depart from that style and express architectural features characteristic of its own region?

CROSSCURRENTS



FIG. 16-20



FIG. 17-1

These two works of art, one Romanesque and one Gothic, portray events from the same Bible story in a public context where they would have been seen by a diverse cross section of viewers. Compare the style of presentation. What features do these visual narratives have in common? How are they different? Is there a relationship between style, meaning, and medium?

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